IN THIS ISSUE: **THE MYSTIC REALM (Chapter XI) ..... By Oscar H. Hawley**

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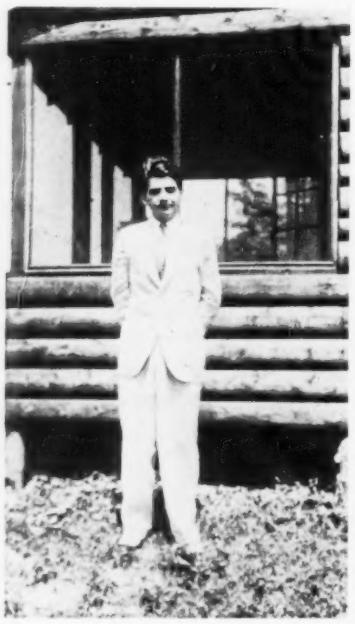
INTERMISSION AT A STADIUM CONCERT REHEARSAL.
Robert Braine, Nicolai Berezowsky and Philip James, composers, consult with Leon Barzin, conductor (third from left). All are Americans by birth or naturalization. (Cosmo-Sileo photo.)

ESTHER STEIN
won the first piano scholarship at the School for Advancement in Music, New York (Winfield Abell, director). A public recital is being planned for Miss Stein in the fall.

MR. and MRS. LAURITZ MELCHIOR
on the SS. Cap Arcona en route to South America, where the tenor is appearing as guest artist at the Teatro Colon at Buenos Aires. They will remain in Buenos Aires until September 5, and two days later leave for Europe by Zeppelin from Rio de Janeiro.

AIDA SODER-HUECK
in her penthouse studio, New York. She is teaching until the end of August when she will leave the city for a brief holiday.



DAVID BARNETT,
American pianist and composer, at his summer home. Among Mr. Barnett's works is Divertimento, given its premiere by the New York Philharmonic at the Lewisohn Stadium during July. Mr. Barnett's next New York recital is in January, following concerts in the East and Middle West.

BARRÈRE-SALZEDO-BRITT
in a vacation concert. Before separating for the summer, the three gave a recital in Woodstock, N. Y. Mr. Barrère is now in Chautauqua, conducting symphony concerts and teaching. Mr. Salzedo is in Camden, Me., to hold his annual summer master classes. Mr. Britt has gone to Woodstock, N. Y. They will reunite in the fall for a series of tours.

CORNELIUS VAN VLIET,
cellist (left), offering his countryman, Willem Van Hoogstraten, the conductor, a cigarette during a rehearsal of the New York Philharmonic-Symphony at the Lewisohn Stadium, New York.

THE FIRST OUTDOOR OPERA PERFORMANCE IN TULSA, OKLA.,
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MUSICAL COURIER

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New York, Saturday,
August 5, 1933

Berlin Staatsoper Presents Elisabeth Rethberg as Elsa

End of Season Brings Midsummer Calm—New Opera Plans for 1933-4 Reveal Nazi Influence—Not Many Changes in Personnel—Only Aryans Conduct—Schuricht Ends Symphony Series in Place of Klemperer

By HERBERT F. PEYSER

BERLIN.—The season is over and the summer calm of Berlin is undisturbed by emanations of any sort from the temples of music. Attention now shifts to Bayreuth, to Munich, to Salzburg and to sundry other localities where the Heavenly Maid is put through her hot weather paces. The next *Spielzeit* begins in the middle of August, when the Städtische Oper opens its doors to admit perspiring throngs to the dubious coolness of the Charlottenburg emporium. A fortnight or so later the Staatsoper rouses itself and things get under way in earnest. Then the concert halls begin to feel the stir of life and the race is on.

The last days of the bygone season brought a couple of guest appearances at the Staatsoper of Elisabeth Rethberg, as Elsa, in Lohengrin. Mme. Rethberg's singing was very beautiful. Audiences and press were enthusiastic over her voice—the like of which one does not often hear in Berlin. Completely at ease in the rôle, she made a lasting impression on Staatsoper audiences, and they hope to hear her again.

A NEW ORTRUD

The second of these Lohengrin evenings provided another impressive feature, albeit one that had not been previously advertised. This was the Ortrud of Gertrude Rünger, a remarkable dramatic soprano and skilled actress from Vienna. Mme. Rünger's voice is one of the most notable of its kind in Germany today. Her delivery of Ortrud's music was particularly conspicuous for the ease and brilliancy with which she negotiated the high notes that abound in the rôle and which most singers encompass only with manifest and disturbing effort. It is reasonably certain that Mme. Rünger will become increasingly familiar in the opera houses of this city.

ARYAN CONCERT

The fourth and last Staatsoper symphony concert of the originally planned Klemperer series was conducted by Carl Schuricht, formerly of Wiesbaden and one of next season's white hopes at the Leipsic Gewandhaus. The program was devoted to Beethoven's ninth symphony and to his early C major piano concerto, the soloist in the latter being Wilhelm Kempf. Herr Schuricht gave a reading of the symphony which achieved respectability, but not much more. Nor was he always able to make the orchestra behave—that usually admirable body having one of its off nights. Herr Kempf is very blond and very Aryan and a good deal of a favorite among Berlin concertgoers. He plays with a clean technic and a decided crispness of rhythm. Apart from those virtues, his playing has always impressed me as cold and juiceless.

OPERA HOUSES ANNOUNCE PLANS

The opera houses have already laid on the table most of their cards for next season. The singing personnel of both establishments will be substantially what it was in the season now ended. It is a pleasure to record that, in spite of the "Aryan laws," the Staatsoper is not going to be deprived of artists like Alexander Kipnis and Emanuel List. The roster at the Städtische Oper is also substantially unchanged. On the other hand, there are interesting reorganizations in the conductorial staffs. The Staatsoper has done away with the title of *Generalmusikdirektor* in favor of *Staatskapellmeister*. Furtwängler is to be "First Staatskapellmeister" for a period of five years.

From Vienna comes Robert Heger, while despite all reports that may have maintained the contrary Erich Kleiber and Leo Blech remain at their posts, merely changing their official labels from *Generalmusikdirektor* to *Staatskapellmeister*. Herr Blech will fill occasional guest engagements in Scandinavia, as he has in the past, and Herr Kleiber, though he is not going to Frankfort, as some weeks ago seemed likely, has been engaged for a number of concerts in Brussels, where he is greatly in favor, and elsewhere.

The conductors in Charlottenburg are to be Eugen Jochum, Hans Udo Müller and Wilhelm Reuss. The death of Herr von Schillings leaves vacant the post of Generalintendant (general manager). The choice of a successor will be awaited with interest. Herr Jochum, who has been the subject this past season of vastly more comment than his talents warrant, will be active at the Städtische Oper as well as pretty much all over the map. To Herr Müller will probably be entrusted things like the Lortzing *singspiele*. Herr Reuss is the son of Luise Reuss-Belce, once Cosima Wagner's right-hand woman at the Festpielhaus. He did a commendable Siegfried last spring, but for the time being I can say nothing more about his abilities.

NAZI INFLUENCE IN REPERTOIRE

The repertoire of both opera houses will be strongly colored by the racial and cultural orientations of the Nazi régime. If a number of creative mediocrities have been cast into outer darkness by the trend of events, an equally large—perhaps a larger—number have been, and will be, gathered into the fold. Such rubbish as Vollerthun's Freikorporal, for instance, instead of being consigned to the lowest depths of an ignominious oblivion is to be kept on tap at the Städtische Oper. That the *volkstümliche* spirit be properly fostered, the terrible old Evangelimann of Wilhelm Kienzl is to be trotted out once more at that establishment. More alluring promises are restorations of the Merry Wives of Windsor, Tristan, Tannhäuser, Feuersnot, Josefslegende, Aida and Boccaccio—the latter, unfortunately, without benefit of Maria Jeritza.

The Staatsoper promises several world premières, though their identity has not yet been revealed. One of the chief novelties on Unter den Linden will be Strauss's Arabella, conducted by Furtwängler, on October 12—the same night on which the opera will have its first Viennese hearing. Furtwängler is also down for a much-needed *Neu-Einstudierung* of the Ring. The imminence of Richard Strauss's seventieth birthday will be observed with a complete cycle of that master's operas (excepting only Guntram)—which means a restoration after several years' absence of Intermezzo and Die Frau ohne Schatten. Strauss himself is to be guest conductor for a complete Mozart cycle and is to share the leadership of the State Opera's symphony concerts with Erich Kleiber. The past season's chronological Wagner cycle proved so successful that it will be repeated. There is renewed talk of producing Alexander von Zemlinsky's Kreidekreis, which was to have been heard last April, but was shelved. There will also be a refurbished Carmen.

At last Hans Pfitzner is to have something like revenge for the early demise of Das Herz. Not that anyone has developed enough courage to speak of a possible restoration of that pseudo-Faustian hocus-pocus. But the Nazis have taken the stand that Pfitzner is a "true German master" and to that "open Sesame' 'the portals of the chief German opera houses will fly wide. The first night of the Staatsoper season, on September 1, will be consecrated to the leaden joys of Palestrina. Uptown, the Städtische Oper has decided to pay its tribute with Christelflein, long unheard in this city.

Number of Parisian Musical Events Surpasses New York's

2,328 Performances Take Place in 1932-33—Practically Every Important Artist Appears in French Capital

By IRVING SCHWERKÉ

PARIS.—Anyone who believed everything he heard about a Paris musical season, would be foolish; anyone who heard all of a Paris season would not want to do the trick again. The 1932-1933 season, whose "Rest in Peace" we now are chanting, was one of the longest, busiest and most successful the French capital has enjoyed. Depression laid a crushing hand on many localities, but it did not prevent Paris from going in heavily for music, and the following table will show that, in a time of so-called rampant shortage, Paris revelled in a sea of musical plenty. If the sun without its rays is inconceivable, so is Paris without its artistic manifestations. The New York (Manhattan) season, I have read, from October 1, 1932, to June 3, 1933, consisted of 877 affairs, 228 less than the 1931-1932 season. The Paris season, from October 1, 1932, to June 30, 1933, consisted of 2,328 affairs, only seventy-two less than the preceding year. The distribution of the Paris figures is as follows:—

TYPE OF PERFORMANCE	1931-1932	1932-1933
Operas and operettas	948	942
Symphony orchestra concerts	405	361
Piano recitals	144	121
Song recitals	74	77
Violin recitals	37	29
Violoncello, harp, organ recitals	20	20
Chamber music concerts	63	31
Choral concerts	26	22
Joint recitals, dance, miscellaneous	683	726
Totals	2,400	2,328

The item "Operas and operettas" includes the Paris Grand Opera, Opera-Comique, Trianon-Lyrique, Gaité-Lyrique, the Russian Opera (Chatelet), the Theatre de la Porte Saint-Martin and the Theatre des Champs Elysées. In "Joint recitals, dance, miscellaneous," jazz, guitar, mandolin, saxophone, lute, viola, harpsichord, extraneous instruments and combinations, as well as charity concerts and benefits are included. "Symphony orchestra concerts" comprises those by the A. C. M. B., l'Association des Musiciens Francais, Colonne, Conservatory, Dubruille, Fêtes du Peuples, Jane Evrard, Lamoureux, Paris Symphony, Pasdeloup, Pernod, P. L. M., Poulet, O. P. A., Orchestre Russe, Siohan, Straram, and Trianon-Lyrique orchestras; also the Berlin Philharmonic and the Amsterdam Concertgebouw concerts. These statistics take into account only professional (i.e., paying) musical affairs, and performances in churches, clubs, private houses, schools, conservatories, "circles," hotels, are not considered.

As in other years, a feature of the season was the creation of new operas, ballets, orchestral, chamber music and other works, and thus we had the world creation, or first performance in France or Europe, of forty-four opera, ballet and symphonic compositions. Other categories present too voluminous a bulk for detailing in this place. The creations were:

Paris Opera: Le Jardin sur l'Oronte, by Alfred Bachelet; Vercingétorix, by Joseph Canteloube (operas); Sur le Borysthéne, by Prokofieff; Jeunesse, by O. P. Ferroud (ballets).

Opera-Comique: Tarass-Boulba, by M. Samuel Rousseau (opera); Frasquita, by Franz Lehar (operetta creation for Paris).

ORCHESTRAL EVENTS

Colonne Orchestra: Introduction et Rapsodie Japonaise, by P. Fievet; Croquis du Theatre, by Jeanne Leleu; Astraréine, by Mawet; Concerti, by Malipiero; Danse pour Leila, by M. Lamarre; Fantaisie Monothé-

(*Continued on page 16*)

Kindler Makes Début at Stadium

Wagner Program, with Althouse and Chorus, Led by Hans Lange—Vera Brodsky and Harold Triggs Play Berezowsky Work Under Barzin's Leadership

The past week of Stadium Concerts brought the début as conductor in this series of Hans Kindler, eminent cellist and leader of the National Symphony Orchestra (Washington, D. C.). A Wagner program, with soloist and chorus assisting the orchestra, was conducted by Hans Lange. Leon Barzin, on the final program of his series, introduced a new two-piano work by Nicolai Berezowsky, with Vera Brodsky and Harold Triggs as soloists.

WAGNER PROGRAM ENLISTS VOCALISTS

On Monday and Wednesday evenings there was an all-Wagner program offered at the Stadium with Hans Lange wielding the baton and Paul Althouse, tenor of the Metropolitan Opera Company, soloist, with the Metropolitan Opera Chorus. The program comprised the overture, grand march and Pilgrims Chorus from Tannhäuser; prelude to Act 1, prelude to Act 3, bridal chorus and Minster procession from Lohengrin; the overture, prelude to Act 2 and Spinning Chorus from The Flying Dutchman; the prelude to Act 1, Prize Song, prelude to Act 3, Dance of the Apprentices, Procession of the Mastersingers, Wacht Auf and finale from Die Meistersinger.

The chorus was effective in its singing, revealing excellent quality and clean cut production. The numbers were well received by the 5,000 persons present, as was Mr. Althouse, who sang the Prize Song with tonal beauty, true Wagnerian tradition and admirable German diction. He scored a well earned success. Mr. Lange's direction showed authority and sincerity.

NOVELTY PLAYED BY BRODSKY-TRIGGS DUO

Because of inclement weather the Stadium program, announced for July 26 with the duo-pianistic soloists, Vera Brodsky and Harold Triggs playing the Berezowsky Fantasy with orchestra, was substituted at the last hour on July 25. This event, the final appearance of Leon Barzin as conductor, took the place of the all-Wagner program with Paul Althouse, the soloist, and the Metropolitan Opera Chorus assisting.

The concert of July 25 was held indoors and despite the bad weather a fair-sized audience was present to hear Miss Brodsky and Mr. Triggs again play the Fantasy which they premiered at Carnegie Hall last winter under Mr. Barzin and the National Orchestral Association.

Berezowsky's work in the modern idiom sounds well upon a second hearing. Its rhythmic patterns are incisive and brilliantly elaborated. The composition also has a sound sense of form, and it is a distinct contribution to American musical literature.

Vera Brodsky and Harold Triggs gave a scintillant performance of this difficult com-

(*Continued on page 10*)

Milan and Rome Inaugurate Summer Symphony Concerts

New Series Presented in Milan's New Palace of Art—Italian Composers Supply Novelties—Rome Concerts Begun in Constantine's Basilica by Order of Il Duce

By RAYMOND HALL

MILAN.—In a music centre of the importance of Milan one wonders why summer symphonic music has not taken root and flourished. Perhaps the sultry climate, with the flight to seashore and mountain of the bulk of the musically cultivated population during the hottest weeks, has proved a deterrent. At any rate, the initiative has now been taken by Dr. Giulio Barella, president of the Fifth Triennial International Exposition of Modern Decorative and Industrial Arts and Architecture, recently opened in attractive new buildings in the middle of the city park. Dr. Barella, with the support of the Hon. Capoferri, industrial syndicate secretary, organized a symphony orchestra of seventy-five players, mostly from La Scala, and the permanent collaboration of the Scala chorus throughout the summer has been assured.

The plan is to give at least two concerts weekly, of predominantly educational character, in which able young conductors, new to Milan, will alternate on the podium with more familiar and seasoned batons. The Sunday concerts, with the Scala chorus and noted soloists, are distinctly popular in trend; their programs consist almost wholly of operatic excerpts and are given in the open air, in the attractive frame of the verdant Fountain Square. They are free to the public. The Thursday programs, given in the new hall of the Palazzo d'Arte (main building of the exposition), are open only to the visitors to the fair. Both these and the free Sunday offerings have met with a surprisingly hearty response. They have attracted increasing crowds and show that regular summer symphony, heat or no heat, fills a distinct want here, particularly in this refreshing out-door frame.

The inaugural concert, conducted by Pasquale La Rotella, composer and chief conductor of the Bari Opera, was dedicated chiefly to the composer members of the Italian Academy (Mascagni, Giordano, Perosi, Respighi). On the same leader's second program Italy was represented by a rather soporific Theme, Variations and Fugue on a

(*Continued on page 10*)

THE MYSTIC REALM

Chapter XI, All the World's a Stage

(Thirteenth Installment)

By OSCAR HATCH HAWLEY

LIFE is a question mark, filled with riddles and puzzles, statements and assertions, protagonists and antagonists. Some of the questions which have bothered me for many years will now be passed on to others—not with any expectation of adequate answers but in the hope that they may stimulate curiosity and investigation:

Why do people attend concerts?

What do John Smith, Henry Jones, Peter Robinson and other run-of-the-lot auditors get out of music?

Why are most symphony orchestra concerts given to empty houses (excepting in a few metropolitan districts)?

Why are men ashamed to be seen at concerts?

Why is it difficult to drive people into opera houses?

Why do men pay $1,000 and travel 6,000 miles to see a Tunney maul a Dempsey, but lack sufficient interest to hear the première of a new symphony or the 100th performance of an old one?

What is there about the drama that attracts the multitude?

Why is the multitude doubled and trebled when the drama is given with a fine musical setting?

These are some of the questions that come to mind as one sees the reaction of different people to different stimuli. That there is an answer to any of them that can be stated as good and sufficient I very much doubt, but discussion of them is always enlightening and occasionally leads to significant results.

Alliance of Spectacle and Music

Music has been used as an accessory to the drama for so many thousands of years that it is taken for granted by the theatre-going public, which does not stop to ask how nor why. The Chinese have used music in their theatres for 5,000 years and the people of East India at least as long. We know from records which have come down to us that music was one of the most important elements in the success or failure of a Greek play of 2,500 years ago.

When I speak of music the reader will understand that I am using the term in its generic sense and that it has no reference at all to the music of today. Just what kind of music was in use in China and India 5,000 years ago and in Greece 2,500 years ago, we have no means of knowing. There has been a great deal of ink spilt in an attempt to elucidate this subject. Literally thousands of books have been written explaining it, but there is such a wide divergence of view among writers on the subject that I have reluctantly concluded that no one is in possession of absolute facts and that guesswork does not answer any questions. Therefore I say that we do not know what kind of music was in use centuries ago as an aid to the drama. We know that some kind of flutes and some kind of harps were in use, but how they were used and how they were tuned (if at all) is unknown. We read that actors sang their parts, that choruses sang, that the public was trained in singing. But just what kind of singing we do not know, for the writings in regard to scales seem only theoretical and not practical. Singing teachers claim that there could have been no singing worthy the name at that early period in the world's history, and that most of the so-called singing must have been done on one or two notes or tones. Perhaps there was no note or tone at all and the singing was merely a monotonal utterance of the part mentioned. But whatever the character of the music of that far-away time, we have the assurance that it was used as an aid to the drama.

Potent Aid to Interpretation

If music has been used in the theatre for thousands of years, its potency as an aid in interpretation must have been early recognized. That it has continued to hold its place is evidence of its vitality, and one is hardly surprised, therefore, to learn of the elaborate scores that are arranged today as accompaniments for dramas of the screen. It is probably a fact that will not meet denial that the vitaphone or sound play of the screen would have little drawing power as an entertainment and less value as an interpretative medium of life were it not for its music.

A musical accompaniment to a film is not a hit and miss affair. Phrase by phrase and scene by scene, music and words have been fitted together until a composite has been achieved which aims at an interpretation of the spirit of the drama.

And who is responsible for this musical setting? Sometimes one man, sometimes several, but always it is the best musical brains that money can induce to undertake the task. Sometimes original music is composed for the films, sometimes it is a mixture of themes, chords and progressions from many sources, but again it is always the best that the men engaged in the work can accomplish. These musical arrangers are conscientious in their work and achieve splendid results. The dramas on which they work may not be all to the taste of us highbrows but they answer the purpose for which they are intended—largely entertainment—and the musical settings are great aids in interpretation for those patrons of the screen whose only excursion into Romance is the weekly or semi-weekly visit to the theatre.

Now, neither the words nor the music of a screen play could be used separately to produce the results required (the interpretation of the spirit of the play), but, if the story is known, is it not reasonable to suppose that the music alone will produce a more lasting impression on the audience than the words alone or the picture alone?

The fact that this is the case can be proved by the simple illustration of songs—popular, classical or middle of the road. 'Way Down Upon the S'wanee River is much more popular as an instrumental composition than as a song. It is a melody used over and over again in all the *potpourri* of Americana, and a new transcription with new harmony makes its appearance at least once a year. Handel's celebrated Largo is rarely heard as a song but it has been transcribed as a solo for every known instrument in all the possible major keys. It has been simplified, magnified, and glorified by musicians for 200 years, and it is a favorite with the public—but usually as an instrumental number. A popular song of fifty years ago was Where Did You Get That Hat? It has not been sung for at least forty-nine years but the first phrase of the melody is still in popular use with arrangers whenever they desire to call particular attention to the headgear of a comedian.

And thus with any popular song—millions learn the melody, while thousands learn the words, but they all have the spirit of the work. And this spirit of the composition is something to be reckoned with. The people who make up an audience do not want to have their idols toppled from the pedestals on which they have been placed, and sometimes resent what they consider sacrilegious use of their favorite melodies.

In the Southern Rhapsody of Lucius Hosmer he has combined the melodies of S'wanee River and Dixie as an example of contrapuntal cleverness. In the performance of the work it is not possible to give a good interpretation to the spirit of either of the melodies. If S'wanee River is played broadly and beautifully, it has the effect of making Dixie sound lugubrious. If Dixie is brought out with the verve necessary to artistic production, then S'wanee River sounds like a fast fox-trot. If the conductor attempts to straddle the problem he finds himself in the position of all straddlers with no place to go and nothing to do but play notes until the painful episode is past.

The fact that this is resented by audiences has been brought home to me by several people who have said they did not like that part of the composition although they found it interesting. They did not want S'wanee River served up that way, and Dixie was equally unsatisfactory. Whether the piece is used in this way or is put into some mixture in which it loses its character, the result is the same.

Zamecnik has used My Old Kentucky Home and S'wanee River in his patrol, Ole South. When the piece is played as a patrol should be played, these two grand old melodies lose their character and people do not like the composition of which they are a part. That is, a few people do not like music of this kind. To the vast majority it makes little real difference because the vast majority is an unthinking mass of humanity, out for amusement only, with small interest in what is played as long as it is not too long and is full of snap.

But the point is there just the same, whether the audience is composed of lovers of music from the viewpoint of the æsthetic or lovers of stridulous jingles from the viewpoint of libidinous contortions.

There are, to be sure, many critics and a large number of lovers of classical music who deny the right of the masses to any share in musical appreciation. Only the initiate, the coterie of the elect, set apart through their genuflections to Polyhymnia, should be admitted to the sacred rites.

Their inhospitable attitude has had the effect of making access to great music and understanding of it much more difficult than it should have been. But today we see a breaking down of barriers in all parts of the world—the palaces of kings and emperors thrown open to the gaze of plebeians and the sacred books of patricians on the shelves of the public libraries; the chords and melodies that went to make up the celebrated symphonies of the world appropriated by movie-house arrangers and served up to the public as part of a sound interpretation of the great picture dramas, Back-stairs Gossip at Versailles, or Nellie, the Beautiful Cloak Model, and no desecration thought, or intended or accomplished.

And the result? A taste for more and better music, a heightening of the appreciation of beautiful color combinations in sound, a broadening and refining influence in the lives of untold millions whose vision in life extends only as far as the next meal.

And this is not said in any manner of depreciation of the masses. We all start from scratch and the winner of each lap in the race of life is as uncertain as tomorrow's weather or next year's politics.

From what stratum of society will arise the next Washington, Beethoven, Brahms or Tschaikowsky? Genius does not seem to be restricted to any particular class, and the smudgy urchin from the lower east side may be the next conductor of the New York Philharmonic-Symphony Orchestra or he may step into the voluminous trousers of Paul Whiteman. Who, twenty-five years ago, would have predicted that one of the names most prominent in American music today would be that of George Gershwin? Yet, if I am correctly informed, this composer had as humble a beginning as would satisfy the most hopeful aspirant for the presidency.

All my life I have been an enthusiastic supporter of the theatre and have attended entertainments of all kinds, from the tent shows of the patent medicine peddler in tank towns to the glorified efforts of the devotees of Thespia in the metropolises of the world. Until recent years no show, no matter how humble in character, was considered well staged without the assistance of the best possible music in the orchestra pit. During the last few years an effort has been made to make the spoken drama (the "legitimate," as it is called) stand or fall on its own merits and without the use of music. The result has been that many a fine drama has failed for lack of a supporting background of sympathetic music, and the time is rapidly approaching when no performances of any kind can be given without the use of music.

They gave as a reason for its discontinuance that music in the theatre is distracting, that it detracts from the performance; but the real reason for its discontinuance was the expense. That reason is in process of being remedied through the modern means of mechanical reproduction, and the time is not far distant when every theatre in which drama is given or attempted will again be equipped with means for the reproduction of music fitting and fit for the play. This is absolutely necessary if we are to have fine, gratifying, inspiring performances.

What does music do to us that it is so vital in the theatre? Why do we feel so lost without sound accompaniment? Many have been the attempts to answer these questions, but as far as my reading has gone they seem not to have been very successful. Writers have taken refuge in psychological analysis without clarifying the situation to any great extent. But I believe there is an answer and I will try to give it.

The drama, whether in verse or prose, is a statement of conditions or facts or problems (or all three) which are to be solved through human agency and by the characters appearing on the stage or screen. We all know that in actual practice no conditions are ever remedied, no problems solved, no riddles answered; that there are changes of conditions, new problems and riddles propounded in place of the old ones, and that the merry whirl of life goes on from generation to generation always seeking, but never finding the key that will unlock the mysteries of life.

The vast majority of mankind know that this is so. They know that the Einsteins, the Lodges, the Shaws and the Maeterlincks are desperately working to find the clue that will bring us out of the impenetrable darkness of our maze, and they are anxious to hear all of the latest theories that have been evolved to this end. If they go to the theatre to see what Shaw has to advance or Maeterlinck to propound, they hear merely a rehash of former theories served up in the vernacular of the moment. Nothing new, nothing to get excited about, a few laughs, a few tears, and they are back where they started. But, add music to the drama and see how greatly it is changed. Words which before meant nothing have taken on new meaning. There are little inflections, little distinctions that give one food for thought. The music has stimulated the imagination as words never could have done and carried the soul far away to the land where all problems are solved—that Infinite which Carlyle mentions in his definition of music—the mental and spiritual haven where reside most of the hopes of mankind.

That may not be a very definite answer to the question of what music does to us in the theatre, but I think it is an approach from the right direction. In the movie theatre one is scarcely conscious of the music which is the accompaniment to nearly every action and word that takes place on the screen, and yet without that musical accompaniment how dull the performance would be.

The Case of Incidental Music

In the best metropolitan theatres the performance is so arranged that everything tends to heighten the interest in the main picture. The program is not a heterogeneous *mélange* of incongruous elements but the whole is carefully planned so that there will be no distracting elements from the main event. The music is planned just as carefully and, as a consequence, the performances are usually highly gratifying.

At one performance recently I heard the principal parts of the Tschaikowsky sixth symphony and much of the music from Die Walküre by Wagner. It fitted in splendidly with the scenes of the drama and other parts of the entertainment, and it seemed to me a very well-wrought fusion of many elements in music too seldom heard by theatre-goers.

I have heard lovers of symphony and opera complain of desecration in the use of this material, but it seems to me no desecration at all and very well worth-while. At times I have thought that the arrangers were overdoing a good thing—as for instance in drawing on the heavy artillery of Tschaikowsky in depicting battle scenes, and using the same material over and over when they might very well have gone to Bruckner, Mahler, Stravinsky, Rimsky-Korsakoff for similar material and so have varied the tonal scene. But in general I have no fault to find with music in the theatres at the present time and believe that it is mostly fulfilling its purpose and giving people greater and greater appreciation of its spiritual value and its necessity in daily life.

That all the world is a stage and that we are the puppets thereon has been stated too many times to make it a new thought, but if we recognize the truth of that assertion then we must also recognize that everything that goes on about us is merely a scene in the great comedy, the musical accompaniment to which is made up of the songs of birds and the grunts of pigs, the laughs of babes and the snarls of human bears.

(*To be continued*)

Baltimore Crowd of 50,000 Hears Municipal Band

BALTIMORE.—The largest audience in the history of Baltimore's annual Musical Lawn Fête gathered on the grassy tiers about the natural amphitheatre at Druid Hill Park, July 20, when the combined sections of the Municipal Band, numbering seventy-five musicians, gathered under the conductorship of Robert V. Lansinger, for the playing of the municipal anthem of Baltimore, the opening number on the two-hour program. Robert Wiedefeld, Baltimore-born baritone, who won the Caruso Memorial Foundation award and completed his operatic studies in Italy, was the vocal soloist for the lawn fête. Mr. Wiedefeld received an ovation at the conclusion of his singing of the Toreador song from Carmen. Mr. Wiedefeld is a former student of the late George Castelle of this city. This was his initial appearance at this festival, the outstanding event in the summertime musical activities under the supervision of the Municipal Department of Music.

Frederick R. Huber, municipal director of music, who was in charge of the program, estimated that a record crowd of 50,000 was in attendance. Among the audience were the Mayor and Mrs. Jackson who acknowledged the greetings of the vast assembly. Mr. Jackson was honored by the playing of the Mayor's March, a new composition by Mr. Lansinger, dedicated to Baltimore's chief executive.

Sharing the honors of the evening was Kenneth C. Clark, song leader, who comes down from New York annually for the Musical Lawn Fête in Baltimore. Mr. Clark, as heretofore, led the audience in the singing that is a feature of this concert. An elaborate lighting and amplifying system added to the success of the evening. An innovation was an interlude of talking pictures and a series of slides of civic and educational interest, furnished through the courtesy of the Baltimore Museum of Art. H. K.

Harty's Return Brings Warm Greetings from Bowl Audience

Slonimsky Concludes Directorial Appearances — Queena Mario Is Applauded Soloist—Verdi Requiem Sung by Father Finn's Choristers—Mojica Gives First Greek Theatre Program

Los Angeles.—Sir Hamilton Harty received one of the most rousing welcomes in the history of the Hollywood Bowl, upon returning to that outdoor theatre for the third summer in succession. His initial program on July 25 consisted of the Handel Water music (arranged by him), the second Brahms symphony, Polka and Fugue from Weinberger's Schwanda, the Walk to the Paradise Garden by Delius, and the theme and variations from the third Tschaikowsky suite. The Brahms was especially enjoyed by an eagerly listening audience, which feted the Irishman after the Allegro-Finale. At the close of the concert, instead of rushing for automobiles and street cars as usual, listeners recalled the *maestro* repeatedly with bravos, whistling and other demonstrative plaudits. The orchestra similarly showed their delight over Harty's readings.

Arthur Kay of Los Angeles led the popular program of July 18, likewise enjoying the favor of public and players alike during the Bartered Bride overture, and excerpts from Humperdinck's Hänsel and Gretel, Borodin's Prince Igor, Herbert's Natoma and the Gretry-Mottl ballet suite. He had to encore Herbert's Badinage and scored with his own arrangement for strings of Ries' Perpetuum Mobile.

Nicolas Slonimsky resumed the Bowl conductorship on July 20, the program offering three movements from the Bach-Mahler B minor suite, solo flutist Julius Furman receiving special honors. Queena Mario sang the Jewel song from Gounod's Faust and had to add three encores. There followed a fanfare, To the Dawn by Bax, Debussy's Afternoon of a Faun, Prokofieff's Fanfare for a Spectacle, and Henry Cowell's Reel. After the intermission a Fanfare for a Political Address by Arthur Bliss was played, preceding the tone-poem, Toward Reality, by Dane Rudhyar. Miss Mario once more enchanted listeners, singing songs by Rachmaninoff, Elinor Remick Warren (the composer at the piano) and Johann Strauss. She was recalled so often that four encores had to be added. Mr. Slonimsky then directed Caturla's Fanfare to Shake Up an Old Fogey and premiered Roldan's Cuban-Negroid ballet suite, La Rebambaramba, which was hissed and perfunctorily applauded.

Verdi Work Sung

Verdi's Requiem found an impressive presentation on July 22, the new Bowl choir of 350 voices having been agumented by 100 men and women of the Santa Barbara Choral Union under Harold Gregson. Ann Wolcott, soprano, Clemence Gifford, contralto, Hardesty Johnson, tenor, and Alexander Kisselburgh, baritone, won solo honors. Father Finn's success, despite short rehearsals, was so pronounced that plans have been started to keep the choir intact and to invite him for three different programs next summer.

Mr. Slonimsky's farewell program, July 23, commenced with his own fanfare, A Little March for a Big Bowl, the audience welcoming this complimentary composition. Followed three movements from the third serenade of Mozart and a Fanfare for a Challenge to Accepted Ideas by Ardevol. Schönberg's Accompaniment to Three Cinematographic Scenes (Danger, Fear, Catastrophe) was heard for the first time and accepted indifferently. After the intermission Malipiero's Fanfare for an Ominous Declaration and Chabrier's Espana were heard. Ruth Wilson of Los Angeles then gave an impressive performance of the first movement of the Brahms violin concerto, the concert closing with Moussorgsky's Pictures of an Exhibition. Suffice to add that all the fanfares were heard for the first time on the West Coast as were the Cowell and Roldan pieces. Unless information is incorrect, Mr. Rudhyar's work too was given its initial hearing by a large orchestra in Los Angeles. This composition won the $1,000 W. A. Clark, Jr., prize six years ago.

Perkins Series Opened

Ed Perkins successfully started his second annual mid-summer Celebrity Series at the Muncipal Greek Theatre with a recital by José Mojica. The Spanish tenor gave a versatile program from old art-songs and arias down to folk-tunes of his own people, arousing keen enthusiasm. He was in excellent voice and had to add sufficient encores to form more than a small program.

B. D. U.

Godowsky Begins Master Class

Los Angeles, Cal.—Leopold Godowsky opened his five week master class with a large attendance on July 17. The course is being held in the studio residence of Adele Lauth, where Mr. and Mrs. Godowsky and their daughter and son-in-law, Mrs. and Mr. David Saperton will also reside for the summer.

The master class, which is the first one Mr. Godowsky has conducted in twelve years, is being presented under the management of L. E. Behymer, of Los Angeles. Class sessions are held daily, except Saturday and Sunday, Mr. Godowsky reserving the afternoons for private instruction. One day a week is devoted to Mr. Godowsky's compositions.

Audray Roslyn and Ethel Chasins of New York and Alexander Kosloff and Zabel Skolovsky of Los Angeles were awarded scholarships. The following are participating members of the class: Caroline Raymond, Santa Monica, Cal.; Ruth Walker, Long Beach, Cal.; Mrs. C. M. Cabanis, Austin, Tex.; Mrs. Mabel G. Mowat, Palo Alto, Cal.; Gilmore McDonald, Pasadena, Cal.; Elsie Deremeaux, Los Angeles; Harold H. Reddick, Long Beach, Cal.; Mrs. Martha Heintz, Buffalo, N. Y.; Benno Rubini, Los Angeles; Bertha Wilbure, Los Angeles; Herbert Douglas, Los Angeles; J. G. Hinderer, St. Paul, Minn.; Mrs. Frank Thornberg, Boise City, Idaho; Emilio Osta, Los Angeles; H. H. Combs, Los Angeles; Dorothy Hanchett, West Los Angeles; Melba Newhinney, Los Angeles; Verne Denny, Ponca City, Okla.; Helena Lewyn, Los Angeles, and Lester Hodges, Los Angeles.

Mu Phi Epsilon Has New Unit

The newest unit in the activities of Mu Phi Epsilon, national honorary musical sorority, is the Alliance Alumnae Club which was established on June 21 by Louisa Wicker Allensworth, national alumnae officer, at a formal installation at the Alliance Woman's Club. The ceremonies were preceded by a musicale. The new club has a membership of nineteen active professional musicians of Alliance, O.

Stokowski Leads Dell Concert In Memory of Orchestra Patron

Program Honoring Late Alexander van Rensselaer Includes Ninth Symphony—Ormandy Receives Ovation in First Appearance of Summer—Faust Staged with Excellent Cast

Philadelphia.—On July 20 Leopold Stokowski returned to direct the Philadelphia Orchestra in a performance of the Funeral March from Wagner's Götterdämmerung, in memory of Alexander Van Rensselaer, who for thirty years was president of the Philadelphia Orchestra Association. After a few words of homage to Mr. Van Rensselaer, Dr. Stokowski gave an inspiring and memorable reading of the Funeral March. At its conclusion there was some slight applause, but the majority of the audience felt that complete silence was more eloquent and significant. At his entrance, however, Dr. Stokowski had been given an ovation, both from audience and orchestra.

The remainder of the program was made up of Wagner's prelude to Parsifal and Good Friday Spell, concluding with Beethoven's ninth symphony, with soloists and chorus, under the able direction of Alexander Smallens. The soloists were Jeannette Vreeland, soprano; Grace Leslie, contralto; Dan Gridley, tenor; and Arthur Henderson, baritone, each of whom did exceptionally fine work in singing the difficult measures of their rôles and received resounding applause. The chorus, made up of the Reading Choral Society and the Robin Hood Dell Opera Chorus, also sang brilliantly, with firm, full bodied tone and meticulous response.

Ormandy Conducts Orchestra

Eugene Ormandy, making his first appearance of the summer season as guest conductor of the orchestra, was welcomed with unstinted enthusiasm by the large audience on Saturday evening. He opened with the Egmont overture of Beethoven, and this was followed by an exceptional performance of Beethoven's seventh symphony.

There were also Chaconne by Bach-Hubay, waltzes from Der Rosenkavalier by Strauss and Capriccio Italien by Tschaikowsky. These numbers so delighted the audience that they continued the applause until Mr. Ormandy, waiving the usual Dell routine, led the orchestra in an extra number, Brahms' Hungarian Dance No. 6. Even after this Mr. Ormandy was recalled several times and shared the ovation with the orchestra.

The next evening a still larger audience was on hand. The principal number of the evening was the Liszt E flat concerto for piano with Josef Wissow as soloist. Mr. Wissow showed his accustomed brilliance of technic and adaptability to the bravura type of playing. His performance of this elaborate piece was assured and artistic throughout and he was recalled many times. The remainder of the first half of the program consisted of Brahms' Academic overture and four interesting and gay German Dances by Mozart; Minuet, Canary Bird, Organ Grinder, Sleigh Ride. The last half of the program was devoted to Johann and Josef Strauss. There were six numbers, all rhythmically and dynamically in the Viennese style, in which Mr. Ormandy obtained some inimitable effects. An enthusiastic audience kept up the applause until once again Mr. Ormandy played an extra number, Rimsky-Korsakoff's Flight of the Bumble Bee.

Faust Performed

Opera night at Robin Hood Dell brought out a large audience to hear an outstanding performance of Gounod's Faust. The opera was exceptionally well sung and effectively staged. The major parts were most fittingly filled by Anne Roselle as Marguerite; Frederick Jagel as Faust, and Leon Rothier as Mephistopheles. Mr. Jagel was eloquent both musically and dramatically and Miss Roselle, in fine voice, was an effective Marguerite. Barre-Hill, a young American with an excellent quality baritone voice, was Valentin, Edwina Eustace was a good Martha and Abrasha Robofsky as Wagner and Irra Petinia as Siebel brought convincing importance to their smaller rôles. Mr. Smallens directed as usual in his skillful and understanding way, which did much towards achieving the smooth and even performance which resulted.

E. F. S.

Theatre-in-the-Woods Offers Light Opera

Norwalk, Conn.—Reginald de Koven's Robin Hood was given at the Theatre-in-the-Woods on August 4, Greek Evans directing and Giuseppe Bamboschek conducting Members of the cast included Henriette Wakefield of the Metropolitan Opera Company, who took the part of Alan-A-Dale for the 856th performance; John Dunsmuir, a member of the original Bostonians, as Will Scarlett; Craig Campbell, who, with Ward Hinshaw, has appeared in Gilbert and Sullivan restorations at the Park Theatre, as Robin Hood; Forrest Huff as the Sheriff of Nottingham; Greek Evans as Little John; Camilla Crume as Dame Durden, and Theo Pennington as Maid Marian. Sari will be given on August 18. Pequita Courtney, in the leading rôle, will be supported by Greek Evans, Craig Campbell and Forrest Huff. The Vagabond King is to be given September 8. Previous performances this summer included The Desert Song, which opened the season on June 10, The Prince of Pilsen (July 7) and Katinka (July 21).

Bampton Returns to Chautauqua

Chautauqua, N. Y.—Rose Bampton, young American contralto of the Metropolitan Opera Association, returned on August 2, to the Chautauqua Institution, where she received her first training four summers ago in grand opera, studying in the summer schools at that time and singing with the Chautauqua Opera Association. Miss Bampton appeared that evening in a concert performance of Saint-Saëns' Samson and Delilah directed by Albert Stoessel. Taking part in the presentation were the Chautauqua Symphony Orchestra, the Charles Le Sueur Opera Company and the Chautauqua Choir of which Walter Howe is conductor. Leading members of the Chautauqua Opera Association also assisted as soloists.

Miss Bampton's first voice teacher at Chautauqua, Horatio Connell, a director in the music department here and a member of the Curtis Institute faculty in Philadelphia, appeared on August 5 as a soloist with the orchestra, conducted by Mr. Stoessel. The week's schedule at Chautauqua also included a performance of Planquette's light opera, The Chimes of Normandy.

C.

Metropolitan to Give Fourteen Performances in Philadelphia

Philadelphia.—The Metropolitan Opera Company will open its 1933-34 series here on December 19, the first time that the opening in this city has preceded the initiation of the New York season. Fourteen Tuesday evening performances are scheduled for Philadelphia, the last to take place March 27.

TO CONDUCT OWN WORK

THEODORE CELLA

will conduct his work, Transatlantic Liner, when it is performed by the Philadelphia Orchestra at Robin Hood Dell, Philadelphia, on August 10.

Corona Makes Sensation as Thais at Zoo Opera

Huge Audiences Cheer Metropolitan Soprano—Romeo and Juliet and Girl of Golden West To Be Staged

Cincinnati, O.—Leonora Corona was an immediate success when she made her first appearance with the Zoo Civic Opera Company as Thais in the opera of that name. She was wildly acclaimed by the audience and proved the sensation of the season, crowded houses greeting her at every performance. Her beautiful voice, personal charm and fine dramatic instinct won ovations at both performances of the week, and the repetition demanded by poular acclaim for this week was a sell-out in advance.

Opposite Corona sang Joseph Royer, whose portrayal of Athanaël, the Cenobite, was a fine and sincere piece of work sung in excellent style. G. Cavadore was Nicias, surrounded by his friends, members of the Zoo Opera's excellent chorus, his slave girls, Elizabeth O'Brien and Nellie York, and the lovely ballet under the direction of Ruth Page.

The opening scene in the old monastery afforded Italo Picchi an opportunity for displaying his rare talents, and the male section of the chorus did exceptionally good singing. In the last scene the women came in for their share of approbation when Carabelle Johnson sang the Abbess. E. G. Henke was the Servitor and much of the scenic effect was due to his ability as assistant stage manager.

Pagliacci and Freischütz Repeated

Pagliacci with the Ravel Bolero was repeated twice last week with the same cast as reviewed before. Der Freischütz came in for another enthusiastic audience and is counted as one of the season's successes musically and as a box-office attraction.

For this week Isaac Van Grove announced two more operas new to the Zoo audiences: Romeo and Juliet, which brought Frederick Jagel back for another week, and The Girl of the Golden West with Corona in the rôle of Minnie.

M. D.

New Orleans Plans Civic Orchestra

New Orleans.—An announcement of paramount interest to many is that a group of seventy orchestral musicians is planning a winter season of thirty-two weeks with two concerts a week, one classical and one popular. Rehearsals are well under way with the guidance of E. E. Schuyten, dean of the Loyola College of Music, and Edward Fontana as assistant conductor. Ella de los Reyes and Carl L. Kirst will be first violinists of this New Orleans Municipal Symphony Orchestra.

A recent visitor to New Orleans was Mary Courtner, winner of the second place in the Atwater Kent National Radio Audition two years ago, who has spent the past year in New York City doing radio work.

O. M. L.

Mannheimer for Scotland

Frank Mannheimer, who recently finished a series of five Brahms concerts for the British Broadcasting Corporation in London, will make a tour through Scotland before returning to America next winter.

Florence Musicology Congress Discusses the Lighter Music

Mission of Melody in the Movies a Leading Theme—High Pressure Salesmanship via Musical Inspiration—A Learned Galaxy

FLORENCE.—All about little Lillie, the *petite femme de joie de Paris*, how she was brought up, how she learned her trade in the *boites* of Montmartre, and how she departed to a world less *joyeuse*—this clever sound film, entitled La Petite Lilie, by Cavalcanti, with synchronized musical setting by Darius Milhaud, was, as I recall, one of the few—too few—moments when the learned Florentine musicological confab (in connection with the Maggio Musicale) was able to relax and crack a grin. The occasion was one of the three sittings devoted to the weighty question of mechanical music. The delegates were assembled in the venerable hall of the Palazzo di Parte Guelfa, where Leo Fürst, of Berlin, had in a jiffy unpacked his ingenious portable sound cinema outfit and a demountable screen from his valise. They showed keen interest in the program.

ADVERTISING AS AN ART

Another item shown by Herr Fürst, which much impressed the assembly, was a three-minute advertisement for a new brand of German cigarettes. Although commercial in purpose, this film was a veritable masterpiece for delicacy of fantasy and technical skill in execution. We behold a smoker with uplifted gaze in the thrall of a day-dream in his armchair. As the puffs writhe and swirl upwards, they take form in dancing girls of sylphine ethereality, while the lyric integration of this vision is no less enchanting. Here we have a high form of art publicity. One thinks that if American cigarette manufacturers realized how much more high-pressure salesmanship this medium offers than the puerile slogans of how "it's roasted" and similar blurb, the United States would soon be flooded with these charming productions and a powerful stimulus offered to composers in this still new art.

The lecturer showed interesting examples of Fischinger's art film work, and illustrated them with fragments in which Emil Jannings' acting was remarkably synchronized musically, also a play of fireworks introducing visual-rhythmic elements of notable efficacy. Fürst's program, pursued by other German pioneers, goes beyond the use of music as a lyric-dramatic comment (let alone a mere fortuitous accompaniment or accessory ornament), and aims at an optic construction in intimate relationship with the musical form, as the basis of new sound-film æsthetics. This he exemplified with some curious graphic interpretations of celebrated compositions. Massimo Mila, of Turin, also asserted the film's need of art music as a fundamental constructive element indispensable to the creation of the illusion vital to cinema.

The congress was closed with a brilliant speech by the Hon. Carlo Delcroix, evoking the artistic glories of Florence and their cultural significance—a vibrant note of good will.

INTERNATIONAL NOTABLES PRESENT

The following is a list, by countries, of the distinguished foreign composers, critics and stage directors present:

Roger Sessions and Timothy Spelman (United States); Edward Dent, Basil Maine and Percy Scholes (England); Kurt Atterberg (Sweden); Joseph Jongen (Belgium); Darius Milhaud, Florent Schmitt, Albert Roussel, Henry Prunières, Boris de Schloezer, Émile Vuillermoz, Jacques Copeau, Armand Machabey, Alfred Bachelet, P. O. Ferroud, Paul Bertrand, Tony Aubin and Yvonne Desportes (France); Oscar Esplá, Adolfo Salazar and Ramón Borrás Prim (Spain); Victor Cherbuliez, Aloys Mooser and André de Bloney (Switzerland); Richard Strauss, Ernst Krenek, Alfred Einstein, Paul Bekker, Karl Ebert, Max Unger, Leo Fürst, Herbert Fleischer, Hans Rosbaud, Gustav Eberlein and Heinrich Strobel (Germany); Arnold Schönberg, Alban Berg, Egon Wellesz, Ernst Toch, Max Reinhardt, Ernst Lert, Paul Stefan, Franz Werfel and Joseph Marx (Austria); Bela Bartók and Zoltan Kodaly (Hungary); Miloye Miloyevich (Yugoslavia); Kanaiyalal Yakil (India). Italy was represented by her leading composers (Malipiero, Pizzetti, Alfano, Respighi, Casella, Montemezzi, Cilea, Mulé, et al.) and by all the major critics and musicologists of the Peninsula, from Turin to Catania.

RAYMOND HALL.

Madison Square Garden Concerts to Continue

Walter Damrosch has announced that the concerts in Madison Square Garden, New York, which he inaugurated last season for the benefit of unemployed musicians, will be continued during the coming season. He himself will conduct the entire series of five concerts, donating the proceeds to the Musicians Emergency Fund. The concerts are scheduled for November 18, November 25, December 9, January 17 and February 10. The opening program will present music by Bach and Wagner. Soloists for the series include Albert Spalding, Georges Barrere and Maria Jeritza.

Damrosch said that he would be assisted in arrangements for his new Madison Square series by a committee comprising Mr. Charles Hayden, chairman, Mrs. R. Thornton Wilson, secretary, and the following members: Mr. Richard Aldrich, Mrs. Vincent Astor, Mrs. Robert Bacon, Miss Phyllis Byrne, Mrs. Blaine Beale, Mrs. John B. Casserly, Mrs. Melbert Cary, Mrs. W. Murray Crane, Mr. Paul D. Cravath, Miss Mabel Choate, Mrs. David Dearborn, Mrs. Reginald de Koven, Mrs. Frank Damrosch, Mr. John Erskine, Mr. Grenville T. Emmet, Mrs. Harry Harkness Flagler, Mrs. William Francis Gibbs, Mrs. Charles S. Guggenheimer, Mrs. Elon Huntington Hooker, Mrs. Ernest Hutcheson, Mrs. Henry Hoyt, Mrs. Hermann Irion, Mr. S. H. Kahn, Mme. Hulda Lashanska, Mrs. Lewis H. Lapham, Mrs. Eugene Meyers, Mrs. Langdon P. Marvin, Mrs. Harold V. Milligan, Mr. David Mannes, Mr. Francis Rogers, Mrs. J. West Roosevelt, Mrs. James R. Sheffield, Mr. Charles Sampson, Mrs. John Sloane, Mrs. Alexis Stein, Mrs. Frederick Steinway, Mr. Felix Warburg, Mrs. Casper Whitney, Mr. Richard Welling, Mrs. Henderson Robb, Mrs. Charles B. Alexander, Mrs. S. Neustadt, Mrs. H. D. Guinzburg.

Summer Music at Columbia

The music festival of the summer session at Columbia University opened on July 24 at the McMillin Theatre, New York, with a concert by thirty-five girls from the Pius X School of Liturgical Music, College of the Sacred Heart, New York. The choir revived the singing of plainsong, the Gregorian chant, and early polyphonic music. Julia Sampson conducted, with Achille Bragers accompanying at the organ.

The festival continued with concerts by the New York String Quartet on July 25, 26 and 27 at the same hall.

On July 25 there was an organ recital by Hugh Porter at the Juilliard School of Music, and the following day Charles Henry Doersam played a program of chorale-preludes on the organ in St. Paul's Chapel, on the campus. James Friskin gave a piano recital at the Juilliard School on July 27.

Prizes Offered for Work in New Musical Medium

Fifteen cash prizes are offered to music students for work in a new musical medium established by Ben Vanasek. The awards consist of one first prize of $100, four second prizes of $25 each, and ten third prizes of $10 each. They will be bestowed for the best chosen diatonic scale harmonized in four, five or six part voices, the realization of which must induce a new creative mode, and may be written for the piano in any style, such as plain-choral, counterpoint, free-form, fugue or canon. Mr. Vanasek has invented 366 new scales in his system, which embodies a principle from which he believes the music of the future may be developed. The Novocastrian Music Publishers of New York City may be addressed for further particulars.

Hurok Musical Bureau Notes

The Hurok Musical Bureau, Inc., announces an extensive list of bookings for its artists next season. The Hindu dancers of Shan-Kar, now in Calcutta, India, who appeared first here at the New Yorker last season, will arrive in October for a New York engagement and a subsequent concert tour.

The Saengerknaben, the Singing Boys of Vienna, also arrive in October with an entirely new repertoire, including excerpts and arrangements from operettas popular in Vienna and the continent, as well as an augmented list of classic chorales and examples of medieval choral harmony.

The Teatro dei Piccoli, still in this country, which opened at the Lyric Theatre, New York, last December, return for a brief engagement, before beginning motion picture films for Fox and Jesse Lasky.

Poldi Mildner and Egon Petri, pianists, are to come again for concerts in New York and throughout the country.

The Monte Carlo Ballet Russe opens in New York for a run of four weeks during the latter part of October. This company of fifty dancers will tour the country with a large orchestra at the end of its New York run.

Third Week of Juilliard Lectures and Recitals

The series of lectures and recitals offered by the Juilliard Summer School, New York, opened its third week on July 31 with a lecture by Blanche Skeath. August 1, Fraser Gange, baritone, was heard in recital, singing numbers by Fauré, Bruneau, Secchi, Strauss, Schumann, Bach, Schubert, R. Vaughan Williams and Roger Quilter, with Marilla Kohary at the piano. The following day a choral concert and lecture was presented by the Pius X School of Liturgical Music; August 3, the New York Civic Orchestra, Rudolph Thomas, conductor, gave a program, with Katherine Bacon, pianist, as assisting artist. Their list held Debussy and Ravel numbers, Franck's symphonic variations for piano and orchestra, and Debussy's La Mer. The final program of the week was a piano recital by Arthur Newstead, comprising works of Schubert, Franck and Schumann.

Caroline Thomas for South America

Caroline Thomas, American violinist, will sail August 5 on the SS Southern Cross for an extensive concert tour of South America. Her itinerary includes appearances in Buenos Aires, Montevideo, Rio de Janeiro and other points in Argentina, Brazil and Uruguay. Afterward she goes to Venezuela especially to play for the President of the republic, General Juan Vincente Gomez, at the Jardin in the City of Maracay, concluding her tour with engagements in Caracas, Maracaibo, Port of Spain and Trinidad. Miss Thomas is taking her historical Stradivarius violin known as the Lubbock, which bears the date 1725. The violinist returns to New York in time for the concert season here, opening with her own recital in Town Hall.

London Hears Blanche Marchesi

LONDON.—Blanche Marchesi followed two recent recitals at the Salle Pleyel in Paris with one here in Aeolian Hall in June. She sang a program including Mozart, Stradella, Bach, Scarlatti and Old English numbers, German lieder, and a group by Isobel Hearne, Cyril Scott, Cesar Franck, Ernest Moret, Eugene Goossens, Charpentier and Debussy. There was a large and enthusiastic audience to welcome Mme. Marchesi, who has been for ten years in retirement from the concert stage.

C.

Vera de Villiers Coming Here

At Salzburg, Austria, on July 28, the musical season was inaugurated with a song recital by Vera de Villiers, a South African singer now living in London. This artist is coming to America next season and will be heard at Town Hall, New York, in November.

Chamlee Acclaimed with New York Orchestra

Ruth Miller Scores at Second Saturday Concert

MUSIC HILL, WESTON, CONN.—Mario Chamlee was a recent soloist with the New York Orchestra, Nikolai Sokoloff, conductor, in the series of concerts held here every Tuesday, Thursday and Saturday. The program, made up entirely of excerpts from the works of Wagner, listed the overture to Tannhäuser, the Entrance of the Gods into Valhalla, the preludes to Act I of Tristan and Isolde, Act III of Lohengrin and Act I of Die Meistersinger and the Good Friday Spell from Parsifal as orchestral numbers. Mr. Chamlee was featured in the narrative from Lohengrin and the Prize Song from Die Meistersinger.

The singer, long distinguished for his portrayals of the French and Italian rôles, gave a superb account of his powers in the Wagnerian realm. His German diction is excellent, clearly enunciated and delivered with taste and effectiveness. Tonally, his richy timbred, ringing and sensitively shaded voice finds ideal expression in the Teutonic idiom. His is the ability to project powerful tone without strain or stridency and to color his entire register with emotional appeal and force. He received a long-continued and amply deserved ovation.

The orchestra, under the masterly leadership of Mr. Sokoloff, gave brilliance and depth to their portion of the program. Mr. Sokoloff has developed in this organization a tonal malleability and elasticity which render it capable of producing exquisite gradations in dynamics and expression. The Wagner scores found a mounting of appropriate breadth and nobility under Mr. Sokoloff's baton, and the effectiveness of the performance was reflected in the warmth of the reception which the audience accorded each number. More than 1,500 were present to hear this concert, and many prominent in music, society and the stage were in attendance.

RUTH MILLER AND CHORUS

The second concert in the Saturday evening series brought Ruth Miller, soprano, and a chorus of women as assisting artists in an all-French program whose orchestral elements were the Cesar Franck symphony in D minor and Chabrier's rhapsody, Espagna, with Miss Miller featured in the Air de Lia from Debussy's L'enfant Prodigue and in the title rôle of Debussy's The Blessed Damozel, with the chorus, and with Lora Hickey Brewster as contralto soloist.

The instrumental numbers were given with the polish and artistic balance characteristic of Mr. Sokoloff's leadership, eliciting their accustomed generous mead of applause.

Miss Miller's voice, one of exceptional quality and color range, negotiated with ease the vocal intricacies of the Debussy aria. Without sensitive and intuitive perception of the shadings and nuance in this score, a vocalist is sure to miss its subtleties of interpretation. Miss Miller, however, has a rich endowment of sympathy and innate understanding of mood, as well as the requisite tonal clarity and flexibility. She was hailed enthusiastically by her hearers.

The other Debussy work was given with fine effect by the chorus, with Miss Miller scoring again as the Damozel. Mrs. Brewster (the Narrator) proved an able projector of these passages. The number drew its due of cordial plaudits. The audience once again was numerous and included many eminent persons.

S.

Pelletier Directing Programs at Buck Hill Falls, Pa.

BUCK HILL FALLS, PA.—Wilfred Pelletier, conductor of the Metropolitan Opera Company, is to present Wolf-Ferrari's Secret of Suzanne here. The cast includes Queena Mario, soprano, Louis d'Angelo, bass, Alfredo Gandolfi, baritone, and Dimitri Onofrei, tenor. The first three are members of the Metropolitan Opera Company. Following the opera, Mme. Mario and Mr. Onofrei will offer scenes from Massenet's Manon. Later in the summer, Rose Bampton is to appear with this group in two concerts at the Inn at Buck Hill Falls.

HELENE
ADLER
SOPRANO

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COLUMBIA CONCERTS CORPORATION
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113 West 57th Street
New York City

Khowantchina Is Successfully Staged In Colon Opera Series

Muzio and Gigli Heard in Forza del Destino—Teutonic Conductors and Singers Arrive for German Season

BUENOS AIRES.—Khowantchina held the boards at the Colon Opera on June 30. This is the third season in which the Colon audiences have heard Moussorgsky's beautiful work, and each year it is more deeply appreciated. As many critics have remarked, Khowantchina is the exact type of grand opera best suited to the Colon's vast stage. The cast held Ebe Stignani, Giacomo Vaghi, Salvatore Baccaloni, Alessandro Ziliani, Victor Damiani and others.

Miss Stignani, making her first seasonal appearance, sang Emma, revealed to advantage her mezzo-soprano tones and histrionic powers. Mr. Vaghi scored as Dositeo. His bass voice is among the most excellent on the operatic stage today. Salvatore Baccaloni gave a fine performance of Khowansky. Alessandro Ziliani, Carlo Merino, Adelina Morelli and Alessio di Paolis completed the large cast. The stage settings, painted by Rodolfo Franco, were much admired. Ferrucio Calusio conducted.

On July 1 L'Amico Fritz was repeated with special success for Isabel Marengo.

A VERDI RESTORATION

After a long absence, Verdi's La Forza del Destino came back to the Colon stage on July 4, with Claudia Muzio and Beniamino Gigli in the leading rôles. Gigli's performance of Don Alvaro was superb, winning him much deserved applause. The Leonora of Mme. Muzio is one of her best impersonations, her graceful acting and beautiful voice setting off the rôle in style. Giacomo Vaghi was noble and convincing, and the Don Carlos of Victor Damiani was sung with dignity and vigor. Ebe Stignani's voice is well adapted to the part of Preziosilla. Baccaloni did well as Meliton. Gino Marinuzzi held the baton with great authority.

Fritz Busch, German conductor, and Carl Ebert, *régisseur*, arrived by the SS. Conte Biancamano on June 30. On July 4 the SS. Cap Arcona left Hamburg for Argentina, carrying Annie Konetzni, Editha Fleischer, Kestin Thorborg, Liuba Sender, Lauritz Melchior, August Seider, Karl Laukoetter, Walter Grosman, Hermann Weideman, Michael Bohnen and Helmuth Schwebbs, all of whom are to appear at the Colon.

J. M. W.

Columbia Concerts Corporation Notes

Jascha Heifetz, with Mrs. Heifetz and the children, is spending a holiday in San Clemente, Cal.

The Zou Hastings Frazier Memorial Series of Wheeling, W. Va., has booked Vladimir Horowitz, Grete Stueckgold and Nelson Eddy for its concert course next season.

The Woolsey Hall Concert Series of Yale University has scheduled Lotte Lehmann, Harold Bauer and Ossip Gabrilowitsch in a joint piano recital, and the Boston Symphony Orchestra for its undergraduate audience next winter.

The Sociedad Pro Arte Musicale of Havana has engaged artists for its 1933-34 season: Richard Bonelli for two concerts in December, Lotte Lehmann for two recitals in January, and Ruggiero Ricci for two appearances in February.

Frequent Performance of Forsyth Compositions

Recent presentations of Josephine Forsyth's musical setting of The Lord's Prayer include one on April 16 in memory of Philip Andrew Myers at the First Presbyterian Church, Ashland, O.

As an invocation, this music was sung, May 2, at the annual breakfast of the Fortnightly Musical Club, Cleveland, its third performance before this organization within a year. May 6, Anna V. Bough sang The Lord's Prayer for the White Breakfast of the Rubinstein Club at the Hotel Waldorf-Astoria, New York. The work has been adopted as a permanent feature of these annual occasions. May 18, it was sung by a women's chorus for Founders' Day of the Chiropean Club, Brooklyn, N. Y.

Numerous concert programs also have featured Miss Forsyth's composition. April 20, it was offered by the Capital Glee Club, a male chorus, Wilbur Crist, director, at Columbus, O.; May 2, by the Orpheus Male Chorus, under the direction of Charles D. Dawe, in Akron, O.; May 19 by a male chorus at Epworth-Euclid Church, Cleveland.

Presentations of other Forsyth compositions include the appearance of Joy Cometh in the Morning on the recital program of Jeannette Comoroda, soprano, at Aeolian Hall, New York, May 24. June 3 and 4, Elmo Russ directed a program of Forsyth instrumental numbers over WMCA.

Mr. and Mrs. Francis Pangrac Conducting Summer Classes

Mr. and Mrs. Francis Pangrac are conducting summer classes at their New York studio in opera, concert and radio for singers, as well as in organ, piano, violin, theory and harmony. J. Gordon Selwood, a tenor studying with Mr. Pangrac, is broadcasting in Rochester, N. Y., for the summer. He also has appeared over the radio in New York, and was on the roster of the Opera Comique Company during their presentations in Hartford, Conn., of Fledermaus and Robin Hood. When the Brooklyn Music Settlement gave their annual offering at the Brooklyn Little Theatre, Mr. Selwood sang the leading tenor rôle in Robin Hood. During the past season he studied Gregorian Chant with Mr. Pangrac, and is the leading tenor of his A Cappella Choir.

Shaw Students to Give Chimes of Normandy

BURLINGTON, VT.—W. Warren Shaw, head of the vocal department in the summer session of the University of Vermont, will present his students in the Chimes of Normandy in concert form at the Gymnasium, August 9. Edith S. Lister, associate teacher of voice, will demonstrate the auto-laryngoscope to the class during the final week of the term. This instrument enables each student to observe the action of the vocal cords in vibration during voice production.

Ohio Choral Days for World's Fair

Mrs. Edgar Stillman-Kelley, president of the Ohio Federation of Music Clubs, is in Chicago making arrangements for Ohio Choral Days at the World's Fair, October 14 and 15. Individual club appearances will be followed by a massed chorus program. Another feature being planned is a massed piano recital which will include pianists from a number of different Ohio towns and cities.

Wagner Museum Opened Near Lucerne

Composer's Villa Houses Mementos—Concert Marks Inauguration

ZÜRICH.—The famous Villa Tribschen, where Wagner lived for six years (from April, 1866 to April, 1872), and where he finished Die Meistersinger and Siegfried, and wrote Götterdämmerung and the Siegfried Idyll, has been opened as a Wagner Museum. On the shore of the Lake of Lucerne, and not far from the City of Lucerne, its situation is so idyllic that the fact of its having inspired the master is self-evident.

On June 30, the museum was ceremoniously opened by the mayor, who greeted the native and foreign representatives of the Foundation and called particular attention to the fact that two of Wagner's daughters were present, namely Countess Blandine Gravina and Mrs. Eva Chamberlain. The mayor was followed by Max Fehr of Winterthur, who, among other topics, emphasized the importance of Tribschen and Switzerland in Wagner's life and work. Sandwiched in between this speaker and the Wagner researcher Count Guy de Pourtalés, was a performance of the Siegfried Idyll by a section of the Lucerne Casino Orchestra, under the direction of Conductor Wermelinger. Pourtalés spoke as the deputy of the French Wagner Society and told of the advantages of a French education which Wagner had enjoyed through his mother, who, as the daughter of Countess d'Agoult, had had a thoroughly French upbringing.

The proceedings closed with a festival concert, conducted by Count Gravina, which consisted of extracts from works by Richard and Siegfried Wagner, and in which Frau von Schersch sang the solo parts.

CONTAINS RARE TREASURES

The museum contains 150 valuable mementos of Wagner's life there, including the manuscript score of the Siegfried Idyll, paintings, lithographs, photographs, letters by Wagner and by his friends, and —best of all—the composer's grand piano which was sent to him in his place of refuge in Zürich as a present, by the widow of Erard. Later it followed him to Venice, Paris, Vienna, Munich, Tribschen and Bayreuth. It has been lent to the new museum by Winifred Wagner and her four children .

JOSEPH KISCH.

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"The exceptionally nimble and musical team of Vera Brodsky and Harold Triggs ran off the piano parts brilliantly."—Robert A. Simon in The New Yorker.

Rome and Milan Launch New Summer Orchestral Series

(*Continued from page 5*)

Waltz of Agide Jacchia, by Alceo Toni, and by Giuseppe Mulè's suite, Sicilia Canora (Singing Sicily), whose two movements, captioned A Night in Taormina and Orange Blossoms, are ably elaborated on a Sicilian folk-derived basis. The next pair of concerts (Nini Bellucci conducting) offered Pick-Mangiagalli's Nocturne and Fantastic Rondo.

The subsequent modern Italian offerings of the series were Toni's overture, The Romantic Cavalier (Alessandro Santarelli on the podium), a Scherzo of Franco Vittadini (Corrado Tramonti conducting), two preludes of Sebastiano Caltabiano (under Arturo Lucon), a suite, Ashes, White Sails, In Memory, by Enrico Romano (composer conducting) and Felice Lattuada's Straussianesque symphonic poem, The Consecration of the Bard. A so-called evening of Italian song, with the Scala chorus and celebrated soloists, included two ancient Neapolitan *zullotte* by Filippo Azzaiolo and the four Sardinian songs of Giulio Fara, both groups in dialect.

By Order of the Duce

In line with the Milanese initiative, a new Italian musical institution in an exceptionally suggestive background was recently established when Mussolini ordered the holding of regular outdoor symphony concerts at the Basilica of Maxentius (Basilica of Constantine, 306-330 A.D.) in the Roman Forum. The Augusteo Orchestra will give semi-weekly programs there this summer under eminent conductors, and at popular prices. The series was inaugurated by Bernardino Molinari, followed by Mario Rossi, Sergio Failoni and Riccardo Zandonai; Serafin is scheduled to appear shortly. This enterprise also has been hugely successful; and large cosmopolitan crowds testify to the need felt even in the torrid capital for summer symphony.

These performances are also broadcast, but their special appeal may be enjoyed only on the spot, where the august frame of the monumental Constantine vaults is potently enhanced by the unique surrounding panorama. The chief monuments in view—the Colosseum, the Arch of Titus, the façade and belfry of Santa Francesca Romana—are illuminated by powerful reflectors so as to stand out against the sombre foil of the Forum itself, surmounted by the laurel and pine-clad heights of the Palatine Hill above the imperial palaces. Before this vision of the grandeur of the Eternal City, immortal, heroic works, such as Beethoven's fifth, heard here some evenings ago, take on added meaning.

FAÇADE OF NEW PALAZZO DELL' ARTE,
facing Fountain Square in Milan City Park, where free vocal-symphony concerts are being held this summer with performers largely from La Scala. (Photo by Triennale di Milano.)

Australia Hails Ten-Year-Old Piano Prodigy in Record Tour

Phillip Hargrave Impresses Packed Houses, Giving Eight Concerts in Melbourne Alone—Events in Sydney and Other Centres Well Attended

Sydney, Australia.—Phillip Hargrave, pianist, aged ten years, acclaimed the Australian genius, has given eight concerts in Melbourne to packed houses at the Auditorium. People were turned away. Critics speak of it as an extraordinary musical event. In Adelaide, his birthplace, the Town Hall, was completely sold out for all his recitals, a record which has not occurred for some years.

As a pupil of Henriette Garnaut, Master Hargrave began his studies at five years of age, winning scholarships at eight years. His first appearance was at Government House. He opened his Sydney season at the Town Hall before a crowded house, many children being present. He was received with rousing applause by an audience of 3,000. So great has been the demand that his season has been extended.

Hargrave's performance throughout his concerts astonished the audience. His technical skill and maturity of interpretation are remarkable. His poise and platform manner were most impressive.

His programs consisted of Bach's preludes and fugues, C minor, C sharp major, Italian Concerto Presto; Beethoven's Andante Favori, Schubert's Impromptu in B flat; Moments Musicale, F minor; Liszt's Liebestraum; Paganini-Liszt etude, E flat; Haydn's Sonata, E flat and sonata, C sharp minor. His encores included Mendelssohn's Bee's Wedding and Levitzki's waltz. John Dudley, tenor from Melbourne, gained popularity by his interpretation of the Flower Song from Carmen, Mozart's Il Mio Tresoro, Bantock's The Bride of St. Bride, Feast of Lanterns; and Quilter's Three Songs of the Sea on the same program. Frank Hutchens of the State Conservatorium acted as accompanist.

Other Recitals Attract

Jascha and Tossy Spivakovsky and Edmund Kurtz, before closing their successful Sydney season, gave a special recital for children at the Town Hall. Over 1,000 were present. They are touring Queensland, and will extend their series of concerts to Melbourne and New Zealand.

Peter Dawson and the pianist, Tapia Caballero, have given recitals in Brisbane, where they were received enthusiastically. They will tour New Zealand, returning to Sydney to open their season.

Fritz Hart, director of Melbourne Conservatorium and of the Melbourne Symphony Orchestra, has returned from Honolulu, where he was guest conductor. This was his second visit, and he conducted the Honolulu Symphony Orchestra on both occasions.

Dr. Malcolm Sargent has had to cancel his proposed Australian visit owing to ill health. The Australian Broadcasting Commission have decided not to invite another in his place for this year.

John Brownlee has returned from New Zealand, where he and Raymond Lambert, pianist, have had a remarkable season. He reports great choral activity, and musical interest especially in South Island. With the Dunedin Choral Society he sang in Elijah and The Creation. He gave forty concerts to audiences of over 3,000. After singing at the Choral and Orchestral Concerts, arranged by the Musical Association of New South Wales, in conjunction with the Australian Broadcasting Symphony Orchestra at the State Conservatorium, he will give concerts in Melbourne, and the principal Victorian towns. He is to visit Queensland for a short series of recitals, then returning to Paris to reappear in opera.

New Cantata Heard

In the Great Hall of the Sydney University, to celebrate Empire Day, a special broadcast program was given. A new cantata, The Call of the Southern Seas, especially composed by Alfred Hill of the State Conservatorium, was outstanding. The combined choirs of the Musical Association, and Broadcasting Commission, with the accompaniment of the Broadcasting Commission Symphony Orchestra, conducted by the composer, gave an excellent reading. The composition is full of charming melodies.

Molly de Gunst, Australian lyric soprano, late of the Imperial Grand Opera Company, with Dagmar Roberts, pianist, and Van de Klei, cellist, is touring Queensland. At Bundaberg, her home town, she was received with great applause.

The Music Circle of the Sydney Lyceum Club arranged a luncheon-lecture at which Frank Hutchens spoke of his inspiration for composition at Lord Howe Island. He illustrated by playing three of his recent compositions for piano, The Island, Weeping Mist, and Bathing Pool. The audience composed of musicians, and music-lovers showed much interest.

Elizabeth Plummer.

Kindler at Stadium

(*Continued from page 5*)

position. There was always complete tonal balance between their efforts and the ensemble of the New York Philharmonic Orchestra. Unerring in technical skill, these two able musicians played with virile tone and were in complete accord with Barzin's directions. At the close of the piece they received vociferous applause and repeated recalls from the enthusiastic audience.

The program also held Chadwick's Jubilee, the Mozart G. minor symphony and Tschaikowsky's fifth symphony. In the interpretation of these scores as well as in the Berezowsky opus, Leon Barzin displayed forceful vigor tempered by intelligent musicianship and clarity of purpose. It is to be regretted that his appearances at the Stadium are now concluded, for his programs have not only been unusually interesting but his readings have had skillful delineations.

Kindler Makes Conductorial Début

A musical personality of distinction and power has been added to the chosen band of leaders at the Stadium concerts. Hans Kindler, conductor of the National Symphony Orchestra of Washington, D. C., made his Stadium début, and his first appearance in New York as a director, at the Thursday evening concert. His selection of numbers was well calculated to display the depth and vitality of his interpretative gifts, as well as something of their scope and range. The overture to Weber's Der Freischütz, the prelude to Act IV of Moussorgsky's Khowantschina and the Finlandia of Sibelius were the program's shorter items, with Bizet's Suite No. 1, from L'Arlesienne and the Fourth Symphony of Brahms as its more lengthy elements.

Mr. Kindler is a musician of strong individuality and absolute dominance of his men. More prodigal of gesture than some of his colleagues, he does not suggest redundancy of motion on the podium, but rather definite conveyance of musical intent. The symphonic structure of his concepts is cast in bold lines, and his tempos, rhythms and dynamic gradations lend the tonal whole a fascinating aspect of color latent and subtle rather than flamboyant and obvious. The Brahms work received an exposition of nobility and fine perspective, and the long sweeps of tone and spacious themes of the Sibelius tone poem had a mounting of appropriate grandeur. The delicate complexities of the Bizet measures were set forth with a deft hand. There was a large and well-disposed audience, who remained long after the program had ended to express their enthusiasm for Mr. Kindler's work in loud applause and "Bravos!"

Respighi Poem Heard

The Philharmonic Orchestra, Hans Kindler conducting, for its concert at the New York Stadium on July 28, presented Schubert's Rosamunde overture, Bach's suite in B minor, the introduction to Act III of Wagner's Tristan and Isolde, and the Entrance of the Gods into Valhalla from the same composer's Das Rheingold. There were also Enesco's Roumanian Rhapsody No. 2 in D minor, and Respighi's symphonic poem, The Pines of Rome. In the manner of performance, the Bach number—more especially the polonaise—might be singled out as having been exceptionally well played. It is a work which cannot be heard too often by the discriminating listener, and Mr. Kindler's scholarly and sympathetic reading was highly appreciated.

On July 29 the principal number was Franck's symphony in D minor. This cogent, though somewhat sombre work, is easily followed by the hearer because of the clarity of the exposition of the few themes employed by the composer. Mr. Kindler obtained a proper balance at all times and well deserved the applause given him at the conclusion of the work. Brahms' Hungarian Dances Nos. 5 and 6 (the latter encored), Rimsky-Korsakoff's Spanish Caprice, the dream pantomime from Humperdinck's Hänsel and Gretel, and the polonaise from Tschaikowsky's Eugen Onegin were the other numbers given. More than 6,000 people were present to acclaim Mr. Kindler's finely conceived interpretations.

On Sunday evening the concert opened with the overture to Mozart's The Marriage of Figaro. This was followed by a fine performance of Schubert's Unfinished Symphony and Weingartner's arrangement of Weber's Invitation to the Dance. After the intermission, the overture to Gwendoline (Chabrier)—an opera in which the ancient Danes' Valhalla and Valkyrie are embodied in the text; the tone poem En Saga by Sibelius, and Ravel's Bolero were presented.

Mr. Kindler was recalled again and again at the conclusion of this program to 'bow his thanks for the enthusiasm of his audience.

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Varied Tonal Programs at Century of Progress Grounds

Choral and Instrumental Concerts in Majority—Chicago Musical College Completes Recital Series

CHICAGO.—Variety is the keynote of the musical programs presented daily at A Century of Progress and there is music to suit all taste—folk songs, old-time ballads, jazz, concert, military, band and operatic. A concert by Victor Grabel's Concert Band on the Floating Theatre on July 23 began the week auspiciously. Daily programs are given in the Dairy Building on the Clavilux color organ. There are organ recitals in the Hall of Religion offered by Chicago organists, and the Orange Blossom quartet is heard regularly at the Florida exhibit in the Court of States. On July 24 the 4-H Club band of Norwich, N. Y., was heard on the terrace of the Agricultural Building, the third field artillery army band at Camp Whistler and the Ice House Quartet of Toledo, O., at the Floating Theatre.

The regular Tuesday evening ballad concert on July 25, brought Eunice Steen, soprano; William Miller, tenor, and Nina Mesirow Minchin, pianist, as soloists. The Ice House Quartet sang again on Tuesday evening in the court of the Hall of Science, and two hundred picked voices from five Chicago German singing societies interpreted a program of German folk songs at the Floating Theatre. A program was offered by the Bremen (Ind.), High School band, and Alice Mock, soprano, shared a program at the Hollywood Theatre with Edgar Guest, poet, on the same evening.

The Chicago Association of Commerce Glee Club under the direction of Arthur Dunham sang a miscellaneous program with spirit and gusto in the court of the Hall of Science on July 26. The northern Illinois branch of the National League of American Penwomen was hostess in the evening at the Illinois Host House presenting a program of music, poetry and art. Norma Gregg, mezzo soprano and composer, offered a group of her own songs. Mrs. Frederick Haines read poems by Elizabeth Browning with musical settings by Lulu Jones Downing, and Fredericka Blankner read her own poetry.

Various events were presented on the same evening both at the Floating Theatre and in the court of the Hall of Science. Most of the programs were given by Negroes in celebration of De Saible day. An elaborate reception was held in the Court of the Hall of Science at which music was made by the Munday Choristers, the Quinn Chapel Choir, the Metropolitan Church Choir, the Chicago Ladies' band, a drum and bugle corps with James A. Mundy and Wesley Jones conducting. The programs were made up principally of spirituals and plantation songs. Both dancers and singers furnished the celebration programs at the Floating Theatre. The De Saible Singers, a chorus of about 250 voices, presented spirituals under several leaders and sang them so well as to evoke much applause from the listeners. Cameron Marshall directed the Philharmonic Choir of the University of Willamette, Ore., in a program at the Floating Theatre later in the evening. This organization of thirty voices is capable of exquisite singing, which proved to the liking of the immense audience. Sylvia Tell presented the second of a series of three Wednesday matinee dance concerts in the Illinois Host Building.

The Thursday evening operatic concert at the Floating Theatre was presented by Helen Ornstein, contralto; Janina Laboda, soprano, and Nina Mesirow Minchin, pianist. These concerts and the Tuesday night ballad concerts, given by some of Chicago's best artists, are interesting and well presented and are proving unusually popular with World's Fair visitors. They are listened to by vast audiences which are enthusiastic in their approval.

London Music Authority Here

Stanley Chapple, conductor of the London Symphony Orchestra and an authority on music and the drama, reached Chicago last week for a series of lectures at A Century of Progress and in the loop. Mr. Chapple, who is vice principal of the London Academy of Music, was brought to America by the Civic Players and the Chicago and Cook County Federation of Women's Organizations to speak on modern phases of music and drama.

Chicago Musical College Artist Series

The artist series of summer recitals at the Chicago Musical College, which have proven most interesting, came to a close this week with the piano recital of Viola Cole-Audet July 25, and the sonata recital by Rudolph Ganz, pianist, and Daniel Saidenberg, cellist, on July 27. Mme. Audet was heard in the fantasie in C minor by Mozart and the C major by Schumann. She played both compositions with marked pianistic ability. Her readings were sane. She drew from her instrument a beautiful tone and her technic is accurate.

The program of cello and piano music by Ganz and Saidenberg brought sonatas in G minor by Beethoven, in D by Debussy and in E minor by Brahms. It was indeed a privilege for the students and others assembled in the Punch & Judy Theatre to hear Ganz, who is an ensemble player *par excellence*. Had the cellist played with more enthusiasm the performance of the sonatas would have been perfect. Mr. Saidenberg, the principal cellist of the Chicago Symphony Orchestra, has impeccable technic and vibrant tone, but he does not react to the beauties of the music he interprets. On the contrary, Ganz injects his own enthusiasm into the compositions he plays. He feels the music as do all great artists and this was made more noticeable through the seeming indifference of his coadjutor. Both artists, however, met with the complete approval of the audience.

American Conservatory Recital

With the program presenting Mae Doelling Schmidt, pianist, and Edward Eigenschenk, organist, at Kimball Hall, July 26, the summer faculty recitals of the American Conservatory came to a close. The usual crowded hall greeted the soloists and accorded them a warm reception.

Louise St. John Westervelt Pupils Sing

An afternoon musicale, given at the home of Mrs. Harlin V. Pittenger of Morrison, Ill., on July 8, enlisted the services of four young Chicago artists from the studio of Louise St. John Westervelt. Mrs. Pittenger is also a student of Miss Westervelt. Those participating were Lorraine Zuegel, mezzo-soprano, Winnifrid Erickson, coloratura soprano, and Francine Unger, dramatic soprano. Miss Zuegel, who sang numbers by Goring Thomas and Warner, has appeared in concert throughout the middle-west. Miss Erickson's contributions included selections by Staub, Manning, Delibes and a group of Swedish and Norwegian folk songs. She has sung in light opera at the Chicago Civic Opera House and also in recital throughout the country. Cimara, Wood, Woodman, and Golde were the composers whose numbers Miss Unger interpreted. She is known in Chicago musical circles and has toured the United States several times in concert and recital.

Chicago Conservatory Recital

The Chicago Conservatory presented Herbert Miller, baritone, and Esther Arneson, pianist, in joint recital at Kimball Hall, July 26. Mr. Miller sang artistically, and his fine resonant voice added to his clean-cut enunciation made his share of the program doubly enjoyable. Miss Arneson met instant success by her fine piano playing.

American Conservatory Notes

Artist students of Karleton Hackett, Herbert Butler, Kurt Wanieck and Earl Blair were heard in recital at Kimball Hall, August 2. Voice students of Theodore Harrison and piano students of Silvio Scionti were heard on August 3 at Kimball Hall.

Karleton Hackett, president of the conservatory, was a guest speaker at the music conference of the International Council of Women at the Palmer House, July 22. His subject was International Reciprocity in Music.

Adah Nordling, piano student of Heniot Levy of the piano faculty, was heard in recital recently at the Lebanon Lutheran Church.

John McMahill, Jr., teacher of dramatic art at the conservatory, presented the members of his class in several one-act plays in the Studio Theatre, July 30.

H. William Nordin conducted a chorus of 150 voices in one of the programs of the annual music festival held on the high school grounds in La Grange, Ill., July 16.

Rita Estyn, pianist, student of Jeanne Boyd, appeared in recital on July 26, in the Studio Theatre.

RENE DEVRIES.

Ralph Leopold Explains Preparation Of Wagnerian Piano Transcriptions

Arranger Describes Methods Used in Condensing Orchestral Scores

Ralph Leopold occupies a unique position in contemporary music, for he has made the piano a purveyor of orchestral effects. Piano transcriptions for a long time were looked at askance by many sticklers for exact reproductions of orchestral sonority and color. Berlioz, an extremist in his demands for extensive instrumental resource, somewhere in his writings called the piano a "guillotine" of musical inspiration.

However, as indigenous to the orchestra as Berlioz' works are the scores of Wagner, and it was to the latter that Mr. Leopold turned in seeking material for piano transcriptions. It was not without precedent, however, for there had been earlier efforts in this direction which had not proven satisfactory.

"There are two requisites in making good piano transcriptions, I believe," Mr. Leopold told an interviewer from the Musical Courier. "The transcriber must be able to think pianistically and equally able to conceive orchestral scope and detail. If he has not a thorough understanding of both mediums, naturally he will not be successful in translating the musical images and thoughts of one into the idiom of the other.

"It is a truism to say that the spirit of the original must be preserved, but this, of course, is uppermost in my mind—in the mind of any transcriber of artistic ideals. That is the object which I have before me, and I count its attainment much more important than the strict and absolute adherence to the notation as laid out for orchestra. For instance, let us take the example of the long-sustained orchestral chord, tied over several measures. Many transcribers feel duty bound to carry out this device too literally. The pianist, faced with performance of the transcription, will probably strike the chord with a good deal of force in the hope that he may thus attain the desired background in his bass. Naturally, the effect is far from what he wishes, the vibrations die away and the passage loses much of its flavor. The method I should use in achieving a true orchestral reflection has proven much more successful. It consists of a reiteration of the chord at judicious intervals, thus keeping it in the consciousness of the listener. True, the composer, thinking orchestrally, may not have written the measures in question in precisely that way, but a slight departure of this kind from the letter of a score is often necessary to the preservation of its spirit.

"Another danger in the unimaginative practice of stenographic transcription occurs when a long tremolo appears for the orchestra. If one copied it too exactly in the piano, he would find two undesirable effects marring his work. The gathered sonority of the bass would dominate the passage as a whole far too much, even drowning out the themes which should be most prominent; and the player's hand would have to remain in the bass instead of taking care of the middle voices.

"I have observed that many transcribers write in heavy chords in the bass which completely occupy the left hand. The right hand, meanwhile, carries the motif about two octaves higher. What could be more unorchestral than the 'aching void' left in the middle register? Is it not far better to supply the background with running or arpeggiated accompaniment, even though such accompaniment does not appear in the original? Another virtue in this device is that when this flowing accompaniment moves upward it can negotiate parts of the motif and middle voices which otherwise would not be included.

"One virtue which I believe I may claim for my transcriptions," continued Mr. Leopold, "is that they lie conveniently within the hand. It goes without saying that this is a most important point. No matter how great their musical value, performances would not result unless the practicality of the writing was assured. I have maintained this principle strictly, and have written with it always in view.

"Skill in one particular phase of technic is vital for the effective playing of my transcriptions, and that is pedaling. The middle pedal is an essential element in sustaining the deep and grand effects of bass which form the background for a multitude of shifting and many-hued harmonies which, with proper use of the damper, may occupy the tonal canvas. Correctly employed, the pedal may be the means of attaining astonishing breadth and sweep of tone, and we may thus reproduce proportions usually associated with full orchestra. On the other hand, imagine what a hideous conglomeration of sound would result from unskilled pedaling.

"Another pitfall which I strive to avoid is that of seeking to copy the orchestral brilliance by means of virtuoso tricks on the piano, thus defeating my object by losing the spirit of the music in showy writing. Moving eloquence is never attained in this way."

Mr. Leopold also has sheered away from the practice of transcribing single excerpts from the Wagnerian operas. He chooses the most characteristic and important elements of a whole act, arranges them in such sequence that no extraneous material need be interpolated, and thus produces a sort of thumbnail sketch or musical synopsis of the whole. He has made many of these Wagner transcriptions, including music from Das Rheingold, Die Walküre, Siegfried, Die Götterdämmerung, Tristan und Isolde, Parsifal, Tannhäuser and Lohengrin.

M. L. S.

Sanford's August Broadcasts

Harold Sanford, who presents programs of light opera music every Tuesday night over an NBC-WJZ network, is offering selections from three works during this month. August 1, he presented excerpts from Offenbach's Rose of Auvergne. August 8 brings Gilbert and Sullivan's Trial by Jury, and the two following Tuesdays of the month passages from Carl Milloecker's The Beggar Student, the first part on August 15, the remainder on August 22.

Ohio Junior Contests at Chicago Exposition

CHICAGO.—Mrs. Edgar Stillman-Kelley, president of the Ohio Federation of Music Clubs, supervised the Ohio junior contests here on Ohio Day, July 15. Following the contests the winners gave a recital on the World's Fair grounds and later were presented with medals and congratulated by Governor White.

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New York August 5, 1933 No. 2782

There, little Opera, don't you cry; you'll be returning, bye and bye.

—o—

When America stops its present worry about gold, this country will have more time for occupation with the precious art of music.

—o—

Vacationing music reviewers spending their summer in the country cannot keep in practise any other way than by criticizing the vocal technic of the birds, and the tone production of the night singing frogs.

—o—

In a book of published editorials by Arthur Brisbane, he says: "Dr. Brill, psychoanalyst, says George Washington was a 'schizoid,' and Abraham Lincoln a 'syntonic.' If interested in those words, ask your psychoanalyst." Beethoven was an oobenbabben, Schubert, a snopglapf and Bach a jüpsenfeebl. If interested, ask them.

—o—

Music and the New Leisure

With the labor hours for various industries being set by means of codes under governmental approval, it is obvious that the average American will have more leisure than in the past. In many respects this is a good thing. It has taken a revolution in our economic life and thinking to get the nose of Uncle Sam off the business grindstone, in season and out, both day and night. Since the perils of over-production are now patent to all, and the advisability of limiting the output of goods and services has been recognized if prices are to be maintained, it is certain that necessity, not desire, will constrain the average man and woman to loaf more than formerly.

The moot point concerning what shall be done with this new leisure has been raised before now. It has been stressed in public school education, which aims at a more adequate, socialized training of the young for life and a preparation for the worthy use of spare time. But unregenerate elders have escaped this influence and continue to think of life as primarily a struggle for success and material possessions. With this has gone the cult of ruthless individualism.

Now with enforced leisure, music should play an increasingly important rôle in filling the new silences that bring us face to face with reality and our essential needs. Everyone can take some share in amateur music-making, and the budgeted incomes that are the rule rather than the exception today, can afford some investment for attendance at genuinely worthwhile musical events.

The value received from a fine symphonic concert, chamber music program, opera of the higher type, or recital by an eminent artist, is inestimable. The best music still remains on the gold standard, and it can be bought today at a better price (in relation to value) than objects of art, clothes or automobiles. Finally, there is the inspiration to be had in consorting with great spirits of the past. That, in a period of many perplexities and a day when the foundations of everything once sacred and valued are crumbling under foot, is a priceless privilege. Beset with panics, inflation, war scares and Hitleristic force, it is an uplifting experience to listen to a cycle of the Ring dramas of Wagner, a symphony by Brahms or a Lieder group by Schubert. Music is the best investment in the modern, troubled world. There is never a crash on the market for Bach, Mozart or Brahms, Preferred.

—o—

Voicing Faith in Art

A gratifying response from educational and musical organizations has been made to the campaign of the Music Supervisors National Conference to rally support for the maintenance of public school music. As previously reported in the Musical Courier, the Committee on Contacts and Relations of the supervisors' conference, under the chairmanship of Osbourne McConathy, recently issued a call for representatives of interested groups to meet in Chicago during the sessions of the National Education Association last month. The meeting, which took place on July 4, was, according to a report from the committee, "most successful." Representatives of over 5,000,000 members of various national organizations were present, and a statement, or "platform," was framed and adopted, as a basis for common belief and action.

This document voices thoughts that must often have been in the minds of those interested in maintaining our national school music program at maximum efficiency, in spite of economic pressure to compromise. As such it is worth quoting in full:

"Our schools are facing serious problems. The cultural subjects, especially, are being attacked. There is urgent need for a declaration of faith that the arts are not optional luxuries for the few, but are essential for the complete living of the many.

"Music and the allied arts give cheer and comfort and richness to life. They bring beauty to our materialistic civilization. Beauty contributes to the morale and stability of a nation. Social unrest gains its readiest recruits among men who have not found beauty and joy in their work and in their environment.

"Our fathers faced a simpler world than ours, with relatively simpler needs. Modern inventions are shortening the working week and greatly increasing the hours of leisure. But in making this advance we have also incurred some penalties. Science and the machine have added so much to living that we may have rated them above human values. Life tends to be overmechanized. Education today must concern itself with physical and mental health and with emotional, social, and spiritual responses as well as with reasoning powers.

"The responsibility of the present generation for the education of those that are to follow should not be shifted to the future. Youth must be served while it is youth. If we fail in our duty to the boys and girls of today, it cannot be made up to them in after years when prosperity returns and public funds are more easily available. We have no right to unload upon the youth of today the burden of our adversity.

"We, therefore, declare our faith in the arts. Curtailments in educational budgets must not be permitted to affect vitally the cultural subjects, especially music. Avocations as well as vocations must be provided for the sake of the present times and for the days of larger leisure which lie ahead."

The fifty-seven organizations sending representatives to the meeting included not only musical groups but those in widely contrasted fields of work. Such a representation is significant, for it shows the agreement of leading figures in many phases of constructive national work on the program for fostering school music. Clearly this campaign is one that calls for the active support of all those interested in our national musical welfare. Official or unofficial endorsement of its aims is asked from all national, regional and state organizations. Individuals are also invited to participate. The signatures which are received will be assembled as an evidence of enlightened national opinion in appeals to governmental, educational and other authorities to further this work. The campaign headquarters are at 64 E. Jackson Blvd., Chicago, with Mr. McConathy as chairman. Every name will add weight to the appeal; now is the time for musical groups throughout the country to get squarely behind a vital and worthy movement, which is fraught with momentous importance for the whole future status of American musical life. For it is in the schools that succeeding generations of music patrons will be made or marred.

—o—

Toward Objective Criticism

The development, particularly in Germany, of a new type of "objective" musical criticism, which aims to study the creative processes of a composer's mind, has been one of the more significant movements of recent years. The object of this new department of science is to interpret the formulae that recur in a composer's work, and thus to discover the significance of a composition in relation to the creator's mental and emotional life.

R. W. S. Mendl, writing on The New Criticism in The Chesterian (London), makes some pertinent remarks about the value and the limitation of this procedure: "It is," he says, . . . "possible to trace the recurrence, in the works of a particular composer, of certain tonal or rhythmical formulae of which he himself was doubtless unconscious (or subconscious), but which on a careful scrutiny are found to be used in similar circumstances or in such a way that they unmistakably reproduce the same idea on different, though analogous, occasions. This is, one might say, the *leitmotiv* on a grand scale, as applied to the lifework of a composer and not merely to the characters or ideas of a single music drama. . . . " He quotes the opening *motiv* of Beethoven's fifth symphony, and finds that it recurs also in the opening allegro of the sonata in F minor, op. 57, in the Egmont overture and elsewhere. "In each case it seems to denote some sinister or threatening or fateful influence against which man has to contend in his struggle for victory. This and other recurring features are the composer's finger prints—the factors which in no small measure go to make up what we call style. . . . "

Interpretation of this sort has been used with considerable success by Charles Sanford Terry in his studies of the works of Bach. With new developments in analytic psychology, it is probable that the next few decades will see a remarkable gain in the precision with which the personalities and work of artists not only in music but in all fields may be analysed. In literary criticism, the use of the psychoanalytic approach has already shed considerable light on previous dark places in the mentality of the world's geniuses. It is a far cry from the hazy days when Lombroso's theory that genius is related to madness was complacently accepted by many. That theory always pained true lovers of the finest things in art and music; it seemed too medieval, too closely akin to the savage's idea that all mysterious things were caused by a devil inside. Now, with the increasing understanding with which we look upon the lives and work of artists, there will be more real comprehension, instead of stupid denunciation of the foibles of the great. Understanding has a way of banishing passions and acrimonies that have always clustered about such figures as Wagner, Beethoven and others.

At the same time, Mr. Mendl utters a warning against those too enthusiastic proponents of a method of deciphering all musical meanings by the "objective" system, who would disparage the older type of subjective interpretation. "To restrict writing about music to this kind of study is to narrow the field unduly. There is still room for more than one variety. An enlightened analysis of a work, even if it discovers no such 'formulae' may yet be illuminative and suggestive. . . . The learned critic may assure us that the personal reactions of this or that individual to a composition are of no interest to him any longer; but, for some of us, this depends largely on the individual. . . . The truth seems to be that there can never be an end of the personal kind of writing about music or any other art, and that even the most scientific critics must produce it sometimes.

"The new criticism is an important addition to aesthetic study, rather than a substitute for other kinds of commentary. There is every reason why it should exist side by side with these: it cannot displace them altogether."

VARIATIONS

By Leonard Liebling

SEVILLE.—I visited also Tablada, the great flying field, whence Barberan and Collar departed a short time ago on their flight to Cuba. Sorrow hung over the place, for the first reports of the disaster to the aeronauts in Mexico had just arrived at the field. The lieutenant who was showing me about, took me to the hangar from which he helped Barberan and Collar roll their machines on the morning of their leaving. "They were as jolly as they were brave," he said, and tears filled his eyes. . . .

The Alcazar (old castle of the Moorish kings) is worth seeing, with its Oriental atmosphere and its enchanting gardens, gentle fountains, mysterious pools, lazy lizards crawling over obscure paved paths strewn with rose petals and odorous orange blossoms. They say that at night the bul-bul still sings his magic song in the gardens of the Alcazar, and the custodian invites you unofficially to return and roam the place by the light of the moon, hear the lay of the fabled bird, and meditate upon vanished power, tragedy, and pathos. As good old Omar has it:

"How Sultan after Sultan with his Pomp.
Abode his destined Hour, and went his way."

In the upper story of the Alcazar you can see the apartments occupied by the ex-king Alfonso whenever he visited Seville. The furnishings are surprisingly simple; the bathing and plumbing facilities are of a style that flourished in America about the year 1885. . . .

The private residence of the Duke of Alba (now in exile) proved to be a treasure trove of art and beauty. Never have I seen lovelier mosaics, finer wood-carving, or a more exquisite patio. . . .

No significant Murillo or Velasquez pictures are in Seville; the Prado at Madrid has the best of them. Murillo's St. Anthony's Vision of the Child Jesus is at the Seville Cathedral, but did not impress me. A few of his smaller canvases there, and several Velasquez examples, are decidedly poor. . . .

Even the railroad station in Seville is decorated with stained glass windows. . . .

The ancient Ghetto alleys have been cleaned up and beautified, and now offer most attractive dwelling places. . . .

I saw the big cigarette factory when the *cigarreras* were emerging at the luncheon hour. The Carmens were mostly middle-aged, stoutish women, and none of them engaged in hair-pulling contests, smoked, or placed their hands on their hips. There was not even a colored shawl visible, all workers being dressed in black. By the way, the music of Bizet's opera is not popular in Spain, where it is looked upon as essentially French. Also, I have not heard a note of Chabrier's España on any of my Spanish visits.

Pianos are few in Spain, but phonographs and radios (both preferably of American make) abound everywhere. In fact, they assail you on every side, their music coming from cafés, hotels, shops, open windows in private residences—even public parks. The tunes played are mostly Spanish, tango rhythm and sentimental ballads prevailing, the latter sung in the forced, colorless tone characteristic of vocalism of the "popular" Spanish type. The best radio transmission to be heard in this country, comes from Italy. I listened to an excellent performance here, broadcast from the San Carlo Opera at Naples. . . .

At the Alcazar I inspected the chapel where Columbus prayed before he started for America—and well he might, considering later developments in that country. Today comes news that the dollar is worth only 8.40 pesetas, and I am ruefully auditing my purse and depleted American Express checks. . . . The fluctuations of the dollar constitute the chief topic of conversation among the groups of Americans encountered in Spain. . . .

A Sevillian feature: The cafés where sombrero-topped bull-fighting professionals and *aficionados* (fans) gather, and discuss the latest news of the arenas. The *Historea del Toreo* is far better known in those circles than the Don Quixote of Cervantes. There are a number of journals devoted exclusively to the sport, El Toreo, El Enáno, La Lidia, etc. The present *matador* heroes of the ring are Lalanda, Ortega, and Barrera, adored, *fêted,* and enriched. (Lalanda, a millionaire, is soon to retire.) . . . There are more horse-cabs than taxicabs in Seville. . . .

* * *

All the social customs in Spain are well ordered. When the married *caballeros* of Seville go philandering, they take their unofficial lady companions to a garden resort known as Antiquera, where dinner and drinks are served in separate tiny bungalows. As the real *dames* never come near the Antiquera, the adventuring gentlemen are able to cavort with a glorious sense of security. The system has its advantages.

* * *

Politeness in Spain goes to extremes. When I left Seville by rail, to travel to Valencia, I found myself in a double compartment with a Don who had the lower berth. "You have longer legs than I have," he said in French, "and the swaying of the coach is less noticeable in the lower berth, so I shall insist upon exchanging accommodations with you." No protest on my part could alter his mind, and I finally accepted. As a return compliment I gave him my card, and the promise that I would reciprocate his courtesy, should we ever meet on an American train under similar circumstances.

* * *

My passport was commented upon by officials everywhere with the remark, "Periodista," and I thereupon received immediate and unceasing attention and privileges. On first hearing the word, I thought that "Periodista" referred to age, and that they considered me dated and somewhat infirm. Soon after landing, however, I learned (as I have reported in one of my previous letters) that "Periodista" signifies "Journalist." So I close this reportorial screed on a note of deeply relieved happiness. . . .

On to Valencia, where the oranges are more plentiful than the sharps and flats in Albeniz' Triana.

* * *

VALENCIA.—The song that made Valencia famous, has gone the way of all popular ditties, and is no longer heard in this city. I cannot say, however, that I felt any deprivation on that account. During my few days here, I learned to love Valencia for itself alone, and for its orange groves, of which there are endless miles—more than I have ever seen in any single region of Florida or California.

The laziness of Andalusia is absent in Valencia, a hustling, prosperous city, with a 500,000 population that seems to have little time for slouching and day-dreaming, and confines its *siesta* to the regulation hours between one and four o'clock in the afternoon. There are broad, new streets and avenues in Valencia, attractive, busy shops, good hotels, and first class restaurants. Also, a symphony orchestra, and a handsome theatre where I barely missed seeing Argentinita dance De Falla's El Amor Brujo.

* * *

The orange situation in Southern Spain is desperate. With the "Buy National" movements in England and France, an embargo has hit Spanish oranges, and now the familiar danger of overproduction paralyzes the growers. About 150,000,000 million pesetas worth of the fruit will rot unused in the Andalusian orchards this year, because England and France are using the supply from their colonies. I suggested to a great Valencian grower that he make his nation more orange conscious, and pointed out that surprisingly little of the fruit juice is drunk in Spain. I described the Nedick system to him, and told him of the hundreds of orange-fountains in New York. "Advertise the product," I said, "and get up slogans like 'Drink Orange Juice and Stay Healthy,' 'Orange Juice Makes Blood,' 'Try Orange Juice for that Lazy Feeling,' 'An Orange a Day Keeps the Undertaker Away,' 'Orange Juice Whitens the Teeth, Hardens the Gums, Straightens the Shoulders, Brightens the Eye, Curves the Calves'—"

The magnate interrupted politely to answer: "You don't know the Spanish people and their temperament. They would mock such admonitions, and look upon them as personal insults." In vain I explained the power of high pressure salesmanship. "They would put it in the penal code in our country," commented my listener with a smile, and then and there my career as an orangist and my dream of sudden wealth drifted into the nowhere, for I had intended to offer myself as the advertising partner of the enterprise. . . . All right, back to Bach, Carnegie Hall, and listening to the broadcasts of Walter Damrosch.

Meanwhile, the price of oranges has dropped over here to 100 golden globules for thirty cents. Maybe I could buy the whole Spanish output for $120 or so, and sell it to Nedick for $127.50, f.o.b. It would break my heart to let such a commercial opportunity go by, what with the depreciation in the price of tonal editing, and the slump in the value of music criticism.

* * *

The American coming into the railroad station at Valencia, has no doubt that he is in Spain, for the building immediately next door is the bull-fight arena.

* * *

In Southern Spain, they give you *tapa* ("free lunch") with your glass of sherry, and the nature of the titbit is changed each time you order a fresh glass. The *tapa* is mostly *hors d'oeuvres,* but in better class places you also get hot sausage, broiled ham, fried fish, and other major matters. I harbored a secret ambition to discover how many different kinds of *tapa* are available in the most resourceful of the establishments. In one café I asked an English-speaking waiter whether anyone had ever "broken the bank" in regard to *tapa.* "Well," he replied, "I once served an American with seventeen glasses of sherry and seventeen different kinds of *tapa.*" That probably constitutes the indoor and outdoor *tapa* record of Spain.

* * *

Through veritable forests of orange, lemon, fig, and olive trees, I drove out to Sagunto (about an hour from Valencia) where there are vast and overpowering ruins of an ancient Roman *al fresco* theatre. Sitting on a huge stone block inscribed with a half-erased Latin tribute to art, I gave myself up to appropriate classical meditation. . . . Walking down the hill from the theatre, the way led past an ancient Christian monastery and chapel. A priest acted as guide, and exhibited the local reliquaries, one containing the mummy of a saint.

* * *

An old Spaniard trudged at my side in Sagunto. I asked him how he liked his new Republic. "What difference does it make to me?" he answered; "when a man gets along in years, all he needs is good wine and plenty of sun."

* * *

Paella a la Valenciana, the typical dish of the region, is chicken boiled with rice, red and green peppers, snails, shrimps, vegetables, and what not. The mess is served in an enormous pie dish, and tempts one to repeated helpings. The memory (and taste) of the *Paella* prepared in Valencian style, is sure to remain with the eater. I, for one, refused all meals for thirty-six hours thereafter.

* * *

Buying the Paris edition of the New York Herald today I read that among the American arrivals at Cherbourg the day before, were "John Montgomery, new American minister in Budapest, and his wife, known as Nina Morgana on the operatic stage." When did Nina and hubby Bruno Zirato part?

* * *

At this moment the dollar is doing some dizzy coloratura flights downward in European exchanges. You put ten dollars in your pocket, spend nothing, and yet when you examine your money a couple of hours later, you have only $9.23 or so—and a similar shrinkage goes on daily. The ways of international finance are beyond ordinary touring intelligence. At any rate, one thing has been achieved under the new order. Travelling Americans now howl at "outrageous prices" and no longer ask: "How much is it in real money?"

* * *

Did I tell you before that the music of Bizet's Carmen is seldom heard in Spain? The musical people here adore, of their own composers, Albeniz, De Falla, Granados, and Infante. Of foreign masters, Beethoven and Wagner are the most popular.

* * *

Spain and America are about equal in their admiration for Hitlerism.

* * *

I looked through the stock of music shops in Seville and Valencia, but found no good Spanish music that we do not know in our land.

* * *

However, I regret to report that Spain still is slightly haywire over American jazz.

* * *

I am making a *lunga pausa* in these notes, and boarding the sixteen hour boat from Valencia to Palma (Majorca) via the little island of Ibiza, in the Balearic group.

Musicales

Sixth Musicale in La Forge-Berúmen Series

The sixth in the series of La Forge-Berúmen summer recitals was heard in the New York studios on July 20, by a large and enthusiastic audience. Orsola Pucciarelli, coloratura soprano, David Collins, basso, Materno Dreymüller, accompanist, and Frank La Forge, composer-pianist, presented the program. Miss Pucciarelli sang the Shadow Song from Dinorah, a group of the songs of Rossini and numbers in English. She has a voice of agility and lovely quality, and she negotiates difficulties of vocal technic with ease. For an encore Miss Pucciarelli gave the aria Ah, non giungi from La Sonnambula and in this sang an F in alt steadily and with absolute accuracy of pitch. Mr. La Forge gave his usual artistic cooperation at the piano. Mr. Collins revealed a voice of richness and depth employed with understanding of vocal pyrotechnics. He had the excellent support of Materno Dreymüller at the piano. L.

* * *

California Golden Song Birds in Musicale

The New York studio of Ida Hagerty-Snell was the scene on July 17 of a program given by the California Golden Song Birds, assisted by three Hagerty-Snell pupils, Nell and Lois Justineau and Sarah Schnitman.

Constance Henry Beaurer, a former student of Mme. Hagerty-Snell, has trained the group, whose membership takes in herself, Elma Barard, Vera May Hennard, Barbara Keith, Mary Jane and Eleanor B. Keller, Agnes and Dawees Smith, Mary and Sylvia Sykes, Alice Mae Shearer, Doris Williams, Gene Winters, Doris Campbell, Bessie Keegan, Edward Bryant, William Kaiser and Jack Dort. The ensemble have appeared in concert at the Chicago World's Fair, and given transcontinental tours from California to New York. They are continuing to fulfill engagements in the east, and will give further concerts on their way back to the Pacific Coast. At Mme. Hagerty-Snell's studio they won warm applause from a large audience. The Misses Justineau and Schnitman revealed their customary musicianship. The results of Mme. Hagerty-Snell's sound vocal method was apparent in the work of all the singers. L.

* * *

Virgean England Estes Gives Program in Hughes Studio

The third recital in the Wednesday evening series of musicales which are being given in connection with Edwin Hughes' summer master class, took place at his New York studio on July 26 with Virgean England Estes as the artist. Miss Estes, who made her New York début at Town Hall in the spring of last year, comes from Fort Worth, Tex. During the past season she has been soloist with orchestra in Fort Worth and Denton, and has played many solo engagements in the Southwest.

On this occasion she offered a program that began with a group of Brahms, including the E major Intermezzo from op. 116, the B minor Capriccio and the scherzo, op. 4. Following this came the Chopin sonata, op. 58, a group of modern numbers, including Lecuona's Malaguena, Rachmaninoff's prelude in B flat, Scriabin's Etude, op. 2, No. 1, and Stravinsky's Etude, op. 7, No. 4. The printed program closed with a finely felt performance of the now seldom heard piano version by Liszt of Wagner's Liebestod, from Tristan and Isolde. The performer showed herself throughout the recital to be an artist with a brilliant technical equipment and an excellent sense of tonal values. A high point was her interpretation of the Chopin sonata, which was colorful, poetic, and in the taxing last movement, rhythmic and powerful. She was also particularly felicitous in her modern numbers, giving an exhilarating performance of the Rachmaninoff prelude and the Stravinsky etude. The insistent applause of the large audience called forth three encores, a gigue by Loeilly, La plus que lente, by Debussy, and the D sharp minor Etude by Scriabin. K. R.

* * *

Southampton Colonists Hear Diaz

Members of the summer colony of Southampton, N. Y., attended a recital given on July 25 by Rafaelo Diaz, tenor, assisted by Lucie Bigelow Rosen, thereminist, at Woodhull House, the home of Prince and Princess Irbain-Khan Kaplanoff. Mrs. Rosen furnished obbligatos of ether music for Mr. Diaz, and also played solos, with her husband, Walter Rosen, at the piano.

* * *

Roeder Pupils in Summer Programs

GREAT BARRINGTON, MASS.—The third students' recital in the summer course which Carl M. Roeder is conducting at the Barrington School, took place on July 22. Those appearing were Haru Murai, Lydia Boyd, Florence Dubinsky, Sylvia Melnick, Doris Frerichs and Katherine Braun. They played numbers of Bach, Brahms, Beethoven, Schumann, Chopin, Scriabin, Cyril Scott and Tcherepnine.

The program was an exceptionally well selected one in regard to balance and variety, and the performance of Mr. Roeder's pupils partook of its accustomed polish and excellence. That pedagogue's sound principles and flair for the imparting of musical knowledge and understanding finds exemplification in the work of his students. The audience was large and applausive.

A two-piano recital by Otto Schlaaf and Robert Riotte was the fourth in this series of concerts. Their work in this difficult and demanding medium was evidence of their own talent and accord, as well as the development of these qualities by their teacher. They offered Andersen and Scionti's arrangement of a prelude and gigue by Zipoli, Busoni and Brahms items, and a group by Arensky, Debussy, Bax, Casella and Infante. The balance of their combined tone is a striking feature, and their expressive intent is skillfully coordinated and of potent appeal. S.

Foreign News in Brief

Schönberg Readmitted to Jewish Faith

PARIS.—Arnold Schönberg, who left the Jewish religion in 1921, has resumed his allegiance to that faith. He was readmitted on July 24 in a ceremony at the Liberal Synagogue here. Rabbi Louis Germain Levy officiated. D.

Jenö von Tackacs Gives Recitals in Orient

MANILA.—Prof Jenö von Takacs, connected with the University of the Philippines, Conservatory of Music, recently gave recitals in China and Japan, and broadcast from Tokio and Hong Kong, playing his own compositions in the latter city. Mr. von Takacs' Suite Arabe recently was played in Vienna. He is composing a series of choruses on popular Filipino themes.

Michael Raucheisen Weds Maria Ivogün

BERLIN.—Michael Raucheisen, pianist and former husband of Marion Talley, was married on July 20 to Maria Ivogün, prominent singer. Miss Talley and Mr. Raucheisen were wed in 1932. Their union was annulled seven months later at Long Beach, Cal. C.

Estelle Liebling Presenting Broadcasts

Estelle Liebling is presenting The Music Master, a program of music and conversation broadcast every Wednesday evening from Station WOR. The group includes Anne Roselle, Hungarian soprano, who has sung with the Metropolitan, San Carlo, Berlin State, Dresden and Philadelphia Grand Opera companies and at the Opéra-Comique, and who has returned from two years as a leading artist with the Vienna State Opera Company. A third member is Jean Tennyson, who has sung in opera in Italy and the United States. Beatrice Belkin's is yet another voice heard in this program. Miss Belkin is a former member of the Metropolitan Opera Company and of the St. Louis Municipal, Boston and Philadelphia Civic Opera companies. She is also familiar to radio audiences as a member of Roxy's Gang, and was a featured singer at the Roxy Theatre for some time. The Music Master himself is a prominent baritone, a member of the Metropolitan. His name is not divulged.

Miss Liebling's new radio class began the week of July 17, with classes on Mondays and Thursdays.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1933

(Brahms and Wagner Commemorative Year)

Revised List, Subject to Addition and Correction

AUGUST

Till August 28 (continued from July)	Munich	Wagner Festival, Mozart Festival
Till August 19 (continued from July)	Bayreuth	Wagner Festival
Till August 31 (continued from July)	Salzburg	Salzburg Festival
August 1—6	Zoppot	Forest Opera (Tannhäuser)
August 5—September 30	London	Promenade Concerts
August 7—11	Wrexham (N. Wales)	Welsh National Eisteddfod
August 17—20	Bayreuth	Second Int. Congress of World League of Music and Song

SEPTEMBER-OCTOBER

To September 30 (Continued from August)	London	Promenade Concerts
September 3—8	Hereford (England)	Three Choirs Festival
September 8 onwards	Munich	Richard Strauss and Hans Pfitzner weeks
October 7—9	Cologne	German Bach Festival
October 26—27	Sheffield (England)	Sheffield Musical Festival

Prof. Adler-Selva to Lecture

Prof. Johannes Adler-Selva is holding his first private lecture at his New York studio on August 11. His subject is Correct Breathing for Singers and Vocal Students, and demonstrations are programmed by his advanced pupils. Later on Prof. Adler-Selva will give lectures twice each month in a larger hall.

From Our Readers

Concerning Opera in France

To the Musical Courier:

Oscar Hatch Hawley, in his letter published in the Musical Courier of July 8, writes: "Outside of Paris opera is an unknown institution" (in France). Evidently, to Mr. Hawley, France is in a "Mystic Realm," where facts are unimportant. Most, even if not all, of the larger cities of France have their opera houses, in which during the past winter have been given frequent performances of opera and opera comique. Your well-informed Paris correspondent, Irving Schwerké, could easily provide Mr. Hawley with the exact data.

Truly yours,
FRANCIS ROGERS.

A Matter of Opinion

To the Musical Courier:

Not an issue of your periodical appears without at least one witticism (?) against modern music. The general tone of your axioms reveals that either you have heard only the charlatans of the field, or that the significance of the genuine modernists has completely eluded you. Or, perhaps, your sense of humor is most easily nourished on such matter. Whatever the reason, the practice is certainly not of a constructive nature (I presume your magazine is intended to be on a constructive basis?)

Now, anyone who takes his art so seriously that he cannot tolerate an occasional jest in reference to it is surely a lamentable specimen. But the path of the pioneer is not carpeted with green grass, and the modernist sometimes would welcome an encouraging smile in place of an inane grin.

I suggest that, for a change, you should exercise your Shavian talent on some of the dried-out classics that have been over-estimated to the point of mythological grandeur.

Yours truly,
PAUL CRESTON.

I SEE THAT

Rosa Ponselle, soprano of the Metropolitan Opera Company, has donated to charity the honorarium she received for her recent appearance in La Vestale at the Florentine music festival. The amount of the donation was 12,000 lire, about $900.

Elsie Illingworth will sail on the SS. Berengaria today (August 5) for a five weeks' vacation in England. She will visit Florence Austral and John Amadio in London and Mme. Conchita Supervia in Sussex.

* * *

William Thorner, Mrs. Thorner and their daughters, sailed July 25 on the SS Exeter on a cruise of Mediterranean ports. After visiting France, Italy, Spain, Egypt, Palestine and Syria, they will return to New York on September 7.

OBITUARY

Jean Avigliana

BOSTON.—Jean Avigliana, opera and concert singer, died on July 27 at her Back Bay residence. She was born at Gardiner, Me., daughter of Joseph and Mary Carr Armstrong, and was graduated from St. Joseph's Academy at Emmettsburg, Md., at the age of fifteen. Thereafter devoting her attention to music, Miss Avigliana studied with Pedro de Abella and Francesco Lamperti, and in ten years in Italy she sang in twenty-five cities and in thirty different operas. She sang the rôle of Donna Elvira in Don Giovanni with Adelina Patti, studied oratorio with Sir George and Lady MacFarren, and appeared in Judas Maccabaeus with the Sacred Harmonic Society of London. Miss Avigliana also appeared in other oratorios in Glasgow, Birmingham, Newcastle and other Scottish and English cities. During her residence in Boston she devoted her time to teaching. B.

Mrs. K. R. McClelland

WILDWOOD, N. J.—Mrs. Kathryn Roth McClelland, of Philadelphia, former member of the board of the National Federation of Music Clubs and at one time president of the New Jersey Federation of Music Clubs, died here on July 28 at the home of her mother. Mrs. McClelland was formerly president of the Duo Music Club of Wildwood. Last year she was a delegate to the Duo Biennial Convention, held in California. Surviving besides her mother are a daughter and a brother. W.

Arthur. S. Witherspoon

SOUTH ORANGE, N. J.—Arthur S. Witherspoon, brother of Herbert Witherspoon, died in the Homeopathic Hospital in East Orange on July 26 at the age of sixty-five. Mr. Witherspoon was formerly head of the Witherspoon Company, Inc., of New York, and had been a designer, author and newspaper man. Besides his brother, he leaves a widow, a son and daughter by an earlier marriage, and three sisters. R.

Elizabeth Stoutenburgh

POUGHKEEPSIE, N. Y.—Elizabeth Stoutenburgh, teacher and composer of piano music, died on July 24 in Vassar Hospital. Miss Stoutenburgh received her musical education here and in New York. She was the conductor for many years of the Junior Music Study Club and belonged to the Dutchess County Musical Association. A brother, Harry Stoutenburgh, survives. B.

Anna P. Chamberlain

EAST ORANGE, N. J.—Anna P. Chamberlain, seventy-eight, who had lived in the Oranges more than sixty years, died here on July 25. Miss Chamberlain, a former organist of the First Unitarian Church in Orange, was a music teacher for many years here. M.

Edwin F. Webber

BOSTON.—Edwin F. Webber, who had been second tenor with the once prominent Temple Quartet from 1881 to 1912, died on July 25 at Fitch Home in Melrose. Ninety years old, he had served in the Civil War and was a descendant of General Israel Putnam.

"Be honest, Mr. Glockenspiel; why do you think you should conduct an orchestra when you swim so well?"

Nelson Eddy Enumerates Advantages Gained At Hollywood by Singers

Young American Baritone Commends Acting Experience Received in Films

"Movies are the curing grounds for operatic hams," says Nelson Eddy, tall blonde American baritone who is now in Hollywood under contract to Metro-Goldwyn-Mayer by arrangement with his managers, Columbia Concerts Corporation.

The young singer, who is scheduled to make his screen début in The Prisoner of Zenda, playing opposite Jeannette MacDonald, confesses: "I never realized how little I knew about acting until I came to Hollywood. I remember seeing Lawrence Tibbett after he had made his first pictures and immediately noticed a change in his work. He always had histrionic ability but at the opera house he had fallen into the same standard operatic gestures which have been customary for generations at the Metropolitan. Today he is undoubtedly the greatest American actor in grand opera. And I know it was his motion picture experience that gave him a new slant on his work.

"Please do not get the wrong impression when I say most operatic artists are 'hams' as actors. It is only that, when you live and sing in an atmosphere hide-bound by tradition, you are not apt to realize how stale and stereotyped your own performance is apt to be. I wish all young operatic aspirants could secure a certain amount of cinema experience. It is a sort of house-cleaning process which does away with all the cobwebs and left-overs of the past which prevent opera from being a vital, living art. No one, after being in the movies, will ever think it is dramatic to step down-stage, extend the arms in a grand sweeping gesture, and bellow a high tone!

"Of course, there are personalities in opera who are natural-born actors, who could teach Broadway and Hollywood a great deal. Chaliapin is one of the great actors of all time. He needed no training when he made his first film. And there is certainly no finer actress to be found in the West Coast Studios than Lucrezia Bori. Jeritza, too, is a natural actress of glamor and temperament." B.

Cleveland Institute Founds Radio Department

CLEVELAND, O.—The Cleveland Institute of Music announces the appointment of Eugene Carr as head of the department of radio broadcasting, a new project for the coming season. The course will consist of two one-hour lectures on the theoretical principles pertaining to every phase of radio, and a two-hour laboratory period involving the use of studio equipment in which the lecture material is put to practical application. The history of radio up to the present will be studied, including the scientific principles involved from the layman's point of view; organized radio as it is today involving the various departments of a large broadcasting station. Pupils will be taught to plan, build and produce programs. Mr. Carr has had four years of experience in every phase of radio work. He was formerly a member of the school of music at the University of Oregon and is a graduate of Westminster College.

Joseph Wagner's New Publications

Two works by Joseph F. Wagner, of Boston, have been accepted for publication. These are The David Jazz and Psalm XXIX, both for men's voices and orchestra. Mr. Wagner's Two Sonnets for women's voices, clarinet, cello and piano, are also about to be issued.

This coming season Mr. Wagner expects his new quintet for flute, clarinet, violin, cello and piano to be given its first performance in Boston.

Music Notes From Coast to Coast

COLUMBUS, O.—In a second novel, out-of-door musical enterprise the Symphony Club of Central Ohio was again successful when the leaders of that worthy organization brought Severin Eisenberger, Viennese pianist now resident in Cleveland, to this city for a recital in the private garden of the club's president, Mrs. B. G. Huntington. The event attracted 600 people and was successful musically, financially and socially.

Hoytt Jones, Negro tenor hailing from Chattanooga, Tenn., gave a taste of his budding art at Broad Street Presbyterian Church on July 17. Although a little uncertain and immature in classical numbers, he nevertheless gave his listeners what they were expecting the moment he stepped on camp meeting ground. Songs in the Negro idiom and spirituals were done with the suave, intuitive syncopation, slurring and gentle swooping that invariably stirs an audience. H. G. D.

EL PASO, TEX.—Francis Moore, concert pianist and teacher of New York, formerly of El Paso, is in this city holding master classes. Mr. Moore has been in Lubbock, Tex., giving a summer course to advanced piano students.

The newly organized Junior Symphony Orchestra, whose ninety members are rehearsing diligently, appeared in its first public concert on August 1. A feature of unusual interest was a solo for bass viol composed by P. Serna and played by him. Mr. Serna is a proficient musician on his large, unwieldy instrument and is one of the staff instructors of the El Paso Junior Symphony Orchestra.

A program of sonata music was presented by the MacDowell Club on July 11, in the auditorium of the Women's Club. Eleanor Cleveland, chairman, was assisted by Mary Scott, Felecia Carrera, Kenneth Kirby and Edmund Barrett. Virginia Bean, chairman of the MacDowell Club, presided.

Mrs. C. A. Puckett, Katherine Williams, Virginia Dyer and Mary Dorothy Hebren, pianists, successfully passed requirements for the MacDowell Club at a meeting of the membership board in the Women's Club. Membership in the MacDowell Club is limited to seventy-nine active members. On the board are Mmes. W. T. Ponsford, W. T. Owen, Robert Holliday, J. J. Kaster, William R. Brown, Frank Cameron, Mary Morgan and Florence Cressey.

The Treble Clef Singers are one of the active musical organizations in El Paso. Recently they presented a concert at the First Methodist Church, a concert in Lordsburg, N. Mex., and a program for the Broadway of America. This organization is directed by Mrs. L. B. Rau, organist and choir director at the First Methodist Church. Those assisting with the concert at the Methodist Church were Mmes. Anabelle Farrar, David McGraw, Helen Reynolds, Paul Metrezat, Leon Sweetland, Clifford Cunningham, F. E. Stephens, Roy Chapman, Robert Whittman, David Cathcart and Ruth Muerdter, and Ivy Young. Mrs. Bryan Moore and Dorothy Learmouth were the assistant organists; Dorrance D. Roderick, baritone soloist; Ruth Rucker, reader; Mrs. Oscar Gutsch, soloist; with Mrs. A. F. Quisenberry sponsor for the club.

El Club Latino de Opera, Mexican singers and students of opera, under the direction of Carlile Tucker, presented an unusual program which was short, lively and full of color. The singers were in costume and the stage was artistically arranged for the various scenes. Bullard's Sword of Ferrara, the quartet from Rigoletto, sketches from Carmen and Faust, were interestingly produced and afforded Texans an opportunity to enjoy the artistic talents of our neighbor country in their characteristic Mexican swing and cadence. Soloists were Trinidad Rios, soprano; Carmen Hernandez, mezzo-soprano; Salvador Srevizo, tenor; Leon Velasco and Guillermo Enriques, baritone; and Isabel B. Garcia. The program included dancers under the direction of G. Aguilar, who performed Jota Aragonese, a Toreador dance, and Dance of the Spurs. F. W.

OMAHA, NEB.—Programs at the Joslyn Memorial have recently brought to a hearing, in addition to the regular organists, Mrs. Zabriskie, Miss Leaf and Mr. Bush, the following assisting soloists: Flora Shukert Sommers, Louise Schnauber Davis, Helen Williams and Emily Davis, violinists, Isabel Lehmer, pianist, and Harry Disbrow, baritone. J. P. D.

TERRE HAUTE, IND.—Several pleasing musical events were given here last month. They included a delightful program by the Utica Singers at the Indiana State Teachers' College auditorium before an appreciative audience. The Stratford Players also gave Twelfth Night and Hamlet at the teachers' hall.

The Ringgold Boys' Band sponsored a band festival at the Memorial Stadium in which eleven Wabash Valley bands participated. Concerts were offered by the individual bands, and massed band drum corps drills and rope contortion acts were witnessed. This event was free to the public.

Terre Haute has had numerous concerts and recitals recently. These included programs by some of the city's leading musicians, such as: Vivian Bard, Mary Heaton Winn, Hillis Thompson, Frederick Black, Ruth and Robert Levin, Lucy Goucher, Fred Rechlin, Anna E. Hulman, Amelia A. Meyer, Anna Astier, Hazel Dahl, Ethel Newport, Helen Newport Elwood, Elizabeth A. Miller, Dorothy Davis, Ruth Tranberger, and Daisy B. Robinson. M. P. D.

TOLEDO, O.—The Toledo Museum of Art concert course will open on October 16 with a recital by Marcel Dupré, French organist. The museum's pipe organ, a gift of Alice Libbey Walbridge and Sarah Miller Libbey, was dedicated to Edward Drummond Libbey, founder of the museum, in 1927 in the hemicycle. It is being moved this summer to the new concert hall which was opened last January.

The Cincinnati Symphony Orchestra is booked for a concert on October 31, and the Barrère-Salzedo-Britt ensemble of flute, harp and cello will be heard on November 15. Other concerts in the series will be given by the Minneapolis Symphony Orchestra, the Budapest String Quartet and the Detroit Symphony Orchestra.

Engagements for the Town Hall series also have been announced by Flora Ward Hineline, executive secretary. Lily Pons will open the series November 19, to be followed by Jascha Heifetz on December 3. José Iturbi, Spanish pianist, is booked for January 14 and Tito Schipa for February 18. Lotte Lehmann will conclude the course with her concert of March 11.

Announcement of the Civic Music Association series is expected early in the fall following that organization's drive for members, which was postponed from the spring.

Mabel Ross Rhead, associate professor of piano at the University of Michigan school of music, was here in June to be in charge of the annual examinations for credit in applied music in the high schools. The examinations are sponsored by the Toledo Piano Teachers' Association. Mrs. Rhead was honored at a luncheon at Collingwood Presbyterian Church following the morning session. She addressed members of the association and their guests on Credits for Music Study.

Helena Munn Redewill, of San Francisco, editor of the Triangle, Mu Phi Epsilon publication, visited the Toledo alumnae club and Epsilon chapter of the sorority on July 11 en route to Philadelphia where she attended a meeting of the executive board of the sorority. She was entertained at luncheon at the Sylvania Golf Club.

The Monday Musicale closed its season's activities with a June luncheon at the Inverness Country Club. V. K. Richards, music editor of the Toledo Blade, spoke to the group on Vladimir de Pachmann. F. J.

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Summary of Paris Season Finds Events Surpassing New York's

(Continued from page 5)

matique, by L. Lambert; Jeunesse du Monde, by Maurice Le Boucher; Kaa, by André Bloch.

Lamoureux Orchestra: Diptyque, by D. V. Fumet; l'Injuste Morte, by A. Raynal; Trois Esquisses Symphoniques, by M. and Y. Aaron; Ophélie, by E. Bondeville.

Pasdeloup Orchestra: Suite Symphonique, by Jacques Ibert; Kolo Symphonique, by Gotovac; A quoi rêve les jeunes filles, by Hector Fraggi; Ouverture, by Germaine Tailleferre; Impressions bresiliennes, by Respighi; La Fille de Jephté, by L. Haudebert; Incantation, by P. Capdeville; Croisière Coloniale, by E. G. Grassi; Fugue for 18 violins, by Arkady Dubensky; S. O. S., by Robert Braine.

Paris Symphony Orchestra: Symphonie, by Françaix; Jeux de Timbres, by Isadore Freed; Musique pour orchestra, by V. Andreae; Actualities, by Darius Milhaud; Symphonie, by Jean Rivier; Vocero, by Henri Tomasi; Concerto grosso, by Dmitri Mitropoulos; Bacchus (1er suite), by Albert Roussel; Prelude et danse, by François de Bourguignon; Finale dans le mode rustique, by H. Barraud; Ouverture, by Germaine Tailleferre.

Straram Orchestra: Poéme choréographique, by Delvincourt; Ballet de la Reine de Saba, by G. Hugon; Contrerimes pour orchestre, by M. Delage; Hymne au St. Sacrement, by Olivier Messiaen; Eléonore, by Marcel Mirouze.

Poulet Orchestra: L'Etang, la carpe et le moustique, by Jean Duperier; Symphonie descriptive, by Marius Casadesus.

Siohan Orchestra: Ballade, by Julien Krein; Trois Preludes, by Debussy-Rivier.

Conservatory Orchestra: Concert on Fa, by Philipp Gaubert; Mouvements symphoniques, by Jacques Dupont.

Another feature of a Paris season is what the French call "Festival," that is, a program devoted entirely to one composer. This year we had 157 "festivals":—Beethoven (25 festivals), Wagner (17), Chopin (16), Brahms (14), Mozart (6), Schumann (6), Ravel (5), Fauré (4), Debussy (4), Franck (3), Honegger (3), Berlioz (2), Schubert (2), D'Indy (2), Couperin (2), Roussel (2), Haydn (2), Handel (2), Stravinsky (2). Those who had one festival each were:—Charpentier, Koechlin, Nerini, Delmas, Pierné, Cras, Prokofieff, Duparc, Chevallier, Delune, A. Sauvrezis, Melmeister, Schmitt, Dupont, Delannoy and Lazarri. In 1931-1932 Wagner, Bach and Beethoven took the lead; this year the honors go to Beethoven, Wagner, Bach and Chopin.

Wide Operatic Repertoire

It may also interest you to know what the Paris operas gave during a period when America's "greatest" was out begging for its very existence. The Paris Grand Opera's repertoire—I shall not count the times each piece was given—consisted of Faust (Gounod), Samson et Dalila (St. Saëns), Chevalier à la Rose (Strauss), Walküre, Siegfried, Lohengrin, Parsifal, Rhine Gold, Crepuscule des Dieux (Wagner), Rigoletto (Verdi), Alceste (Gluck), Jardin sur L'Oronte (Bachelet), Thais (Massenet), Elektra (Strauss), Boris Godounov (Moussorgsky), La Prise de Troie (Berlioz), Esclarmonde (Massenet), Traviata (Verdi), Guercoeur (Magnard), Herodiade (Massenet), Romeo et Juliette (Gounod), La Tour de Feu (Lazarri), La Juive (Halevy), La Damnation de Faust (Berlioz), Vercingétoirx (Canteloube), and the ballets Le Triomphe de L'Amour (Lully), Divertissements (Tschaikowsky), Le Spectre de la Rose (Adam), Suite des Danses (Chopin), La Peri (Dukas), Sur le Borysthène (Prokofieff) and Jeunesse (Ferroud).

At the Opera-Comique were given:—Carmen (Bizet), Lakmé (Delibes), Manon (Massenet), Werther (Massenet), Mireille (Gounod), Boheme (Puccini), Barber of Seville (Rossini), Mignon (Thomas), Tales of Hoffmann (Offenbach), Roi d'Ys (Lalo), Louise (Charpentier), Le Pré aux Clercs (Herold), Madame Butterfly (Puccini), Pelleas et Melisande (Debussy), Paillasse (Leoncavallo), Cavalleria Rusticana (Mascagni), Le Maitre de Chapelle (Paer), Pecheurs de Perles (Bizet), Noces de Figaro (Mozart), Tarass Boulba (Rousseau), Gianni Schicchi (Puccini), La Femme Nue (Fevrier), Frasquita (Lehar), Fortunio (Messager) and the ballets Valses (Brahms), Gare à la Peinture (Ari) and Jeux de Couleurs (Ari).

The Russian Opera at the Chatelet gave Boris Godounoff (Moussorgsky), Prince Igor (Borodin), La Dame de Pique (Tschaikowsky), La Fiancée du Tsar (Rimsky-Korsakoff) and at the same theatre the Russian Ballets of Monte Carlo gave Les Matelots (Auric), Le Beau Danube (Strauss), Beach (Françaix), Les Sylphides (Chopin), Jeux d'Enfants (Bizet), L'Ecole de Danse (Boccherini), Les Presages (Tschaikowsky), Concurrence (Auric), Cotillon (Chabrier) and Nocturne (Rameau).

At the Porte Saint Martin Theatre we had two, sometimes three weeks each of the Barber of Seville (Rossini), La Mascotte (Audran), La Traviata (Verdi), Les Cloches de Corneville (Planquette), Rip (Planquette), La Fille de Madame Angot (Audran), La Dame Blanche (Boëldlieu) and Dreimaderlhaus (music by Schubert). At the Theatre des Champs-Elysées Pelleas et Melisande (Debussy) was given once, and the following ballets Les Conges (Milhaud), Mozartiana (Mozart), Errante (Schubert), Fastes (Sauget) and Les Sept Péchés Capitaux (Kurt-Weill), a number of times.

Artists and Ensembles

The following lists give in alphabetical order, the names of the chamber music groups, conductors, harpsichordists, organists, pianists, singers, violinists, and violoncellists who performed here the past season in concert or recital, and if I have missed any, I can only say I am sorry.

Conductors:—Rhené Baton, Eugene Bigot, Ivan Boutnikoff, Freitas Branco, Gustave Bret, Gustave Cloez, Emil Cooper, Pierre Coppola, Alfred Cortot, Roger Desormiére, Pierre Dupont, Albert Doyen, E. Dubruille, Karl Elmendorff, Jane Evrard, Fritz Fall, Alexandre Festé, Eduard Flipse, Wilhelm Fürtwangler, Philipp Gaubert, Vladimir Golschmann, Felix Hupka, Manuel Infante, D. H. Inghelbrecht, Konrad Konstantinoff, Georges de Lausnay, Richard Lert, Theodore Mathieu, Willem Mengelberg, Dmitri Mitropoulos, Pierre Monteux, Charles Munch, Paul Paray, Gabriel Pierné, Lucien Pizay, Gaston Poulet, Henri Rabaud, François Ruhlmann, Fabien Sevitzky, Robert Siohan, Michel Steiman, Walther Straram, Igor Stravinsky, Henri Tomasi, Van Raalte, A. Verger, Bruno Walter, Felix Weingartner, Antoine Wermelinger, Albert Wolff and Lucien Wurmser.

Chamber Music:—Bastide Quartet, Capelle Quartet, Danish Quartet, Hekking Concerts, Huot Quartet, Kolisch Quartet, Lener Quartet, Pasquier Trio, Reitlinger Quartet and Francis Touche Quartet.

Pianists:—Johnny Aubert, Wilhelm Backhaus, Mme. Stuart de Backer, Aline van Barentzen, Jean Batalla, Emile Baume, M. Becherucci, Mlle. Beraud, Mlle. Beunke, Anton Bilotti, A. de Goulant-Biron, Jean Blanchard, Marie Bloch, Bodalev, A. Borchard, Renata Borgatti, Alexandre Borovsky, Georges Boskoff, Emma Boynet, Alexandre Brailowky, Balbina Brainina, Mlle. Braticevich, Henriette Brille, Mlle. de la Brucholerie, Madeleine La Candela, Léonne Capron, M. Plé-Cassade, Robert Casadesus, Mario Ceccarelli, François Chole, Marcel Ciampi, M. Collard, Alfred Cortot, Gisele Couteau, J. M. Darré, Suzanne Delfaud, Lucienne Delforge, Dell 'Agnola, Jean Dennery, Colette Didier, Anita Dorfman, Alide Mengarduque-Doorman, Jean Doyen, Jacques Dupont, Henri Etlin, Jacques Fevrier, Antoinette Fleury, Yvonne Francois, Marjorie Garrigue, Gajewski, Mlle. Gendron, Mlle. Gianoni, Victor Gille, Boris Golschmann, Leila Gousseau, M. Goldenberg, Germaine Guilmin, Vladimir Horowitz, José Iturbi, Anne Jager, M. Jamber, Jeanne Jasper, Mlle. Jitermann, J. Karolyi, Léon Kartun, M. de Kersaint, Anatole Kitain, Lili Krauss, Hélène de Krianne, Motte Lacroix, Francois Lang, Yvonne Lefébure, Germaine Leroux, Albert Leveque, Mme. Leveque, Mischa Levitzki, Lazare Lèvy, Kurt Lichidi, Marguerite Long, Robert Lortat, Paul Loyonnet, Pierre Lucas, Marcel Maas, Edmond Marc, Paul Marchal, Gil-Marchez, Lucille de Mariette, Clavius Marius, Mme. Roger-Miclos, Mlle. Monjou, Hélène Morsztyn, Yves Nat, Mme. Navorro, S. de Niedzulski, Jacqueline Nourrit, Libussé Novak, Paderewski, Marie Panthés, Marguerite Perata, J. Pergola, Ida Perin, Léonce Piasecka, Wanda Petitot, Serge Rachmaninoff, De Radwan, Maude Randle, Eugene Renschel, Andrée Robillard, Nicole Rolet, Arthur Rubinstein, Walter Rummel, Yvonne Saint, Mme. Santoloquido, Florence Santos, M. Schilling, Jacqueline Schweitzer, Maurice Servais, Ruth Slenczynski, Lucie Stern, Mlle. Stievenard, M. Szpinalski, Albert Tadlewski, Madga Tagliaferro, Alexandre Tcherepnine, Mlle. Teitelbaum, Agla Tenekides, Mlle. Zurfluh-Tenroc, Mme. Sauraly-Thivet, Imre Ungar, Alexandre Uninsky, P. Maillard-Verger, Adela Verne, Janine Weill, Suzy Welty, Paul Wittgenstein.

Vocalists

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Stillman-Kelley Work Heard at Interlochen

Interlochen, Mich.—Edgar Stillman-Kelley's New England Symphony was performed here on July 9 by the National High School Orchestra (Vladimir Bakaleinikoff, guest conductor) at the National Music

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Studio Notes

FRIEDA KLINK

At her studio in New York on June 14, Frieda Klink (recently returned from Europe where she sang leading rôles in opera and concert) presented some of her pupils in the following program: Connais tu le Pays from Mignon and Bergerette, Bergere, Legere (Weckerlin), Ruth Strauss Hanauer; He, Zigeuner Greife in die Seiten ein

FRIEDA KLINK

(Brahms) and Wisst' ihr wann mein Kindchen (Brahms), Mrs. Nickolas Danforth; Agnus Dei (Bizet) Rosamond Star Schmidt with violin obbligato by Dr. Otto Schmidt; Auf Fluegeln des Gesanges (Mendelssohn), Widmung (Schumann), The Nightwind (Farley), Helen Rakov; Voi che sapete, Figaro, (Mozart), Staendchen (Brahms), Sonntag (Brahms), Ruth Strauss Hanauer; Lascali dir (Tosti), Si mes vers (Hahn) and The Crimson Petal (Quilter), Mrs. Nickolas Danforth; Un bel di from Madam Butterfly (Puccini), Helen Rakov. Miss Klink was at the piano.

Miss Klink is to remain in America and devote much of her time to teaching, specializing in voice placement, German Lieder, interpretation and German diction. Miss Klink's background enables her to coach artists in the tradition and style of opera, oratorio and song literature.

Miss Klink is a pupil of Jean de Reszke, also of Oscar Seagle whom she assisted at Schroon Lake and in New York.

EDYTH JANETT MAGEE

Among the professional pupils of Edyth Janett Magee of New York fulfilling engagements, are Hizi Koyke, soprano, who has returned to New York after singing the title rôle in Puccini's Madam Butterfly for three performances in Cincinnati. She is engaged to appear in the same part twice in Philadelphia under Alexander Smallens, and in September will join Gallo's San Carlo Opera Company.

Ora Hyde, soprano, recently was heard in the rôles of Nedda and Micaela in the operas Pagliacci and Carmen in Asbury Park, N. J., and will sing in Rossini's Stabat Mater in Southampton, N. Y., this month. Miss Magee is to take a six weeks' vacation in Whitefield, N. H.

LA FORGE-BERÚMEN

The weekly musicale of the La Forge-Berúmen studios was broadcast over the Columbia Network on July 20, by Elizabeth Andres, contralto, and Jerry Mirate, pianist-accompanist. Miss Andres gave pleasure with her customary vocal virtues of clear tone and excellent production. Mr. Mirate supplied admirable support at the piano and also showed talent of execution and conception in solo numbers. M.

ARTHUR WARWICK

Miriam Conley and Mary Howard were enthusiastically received in a recital on June 24 at the studio of Arthur Warwick. Miss Conley has studied with Mr. Warwick for two years and Miss Howard is a pupil of Armando Marbini.

Miss Conley revealed fluent technic, an exceptionally fine sense of nuance, musicianship and poise. Her Bach was particularly convincing, the Grieg Nocturne being delightfully interpreted. Her program in full included: Prelude in A flat major and suite in G major (Bach), concerto in C major (first movement) Beethoven; Minuet a l'Antique (Seeboeck), Gavotte (Beethoven), Nocturne (Grieg) and Rhapsodie in G minor (Brahms). She was cordially received and responded with several encores.

Miss Howard pleased with a voice which has a warm middle register, also showing a capacity for intelligent work and sense of rhythm. Her numbers included Voi, che Sapete (Mozart), Do Not Go My Love (Hageman), Fairies in the Garden (Lehmann) and Lo, Here the Gentle Lark (Bishop). Mr. Warwick played the second piano and accompaniments. V.

ARTHUR WARWICK

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NEW PUBLICATIONS

REVIEWED BY LEONARD LIEBLING

FOR FLUTE AND PIANO

Sonate Gauloise, for flute and piano; by Quinto Maganini.

This three movement work has illuminative sub-titles: I. "I demand the wine of Beaulne" (Villon); II. "The eternal silence of these infinite spaces frightens me." (Pascal); III. Dancing Darkey. (Toulouse-Lautrec.)

Maganini, versatile musician, employs the current tonal idiom in this "program" sonata, but most sagely makes it do service chiefly for purposes of coloring, and at no time loses touch with his evident basic intention to subordinate the means to the end. The example of Debussy must have flowered in Maganini's mind, but his homage is not expressed by imitation. This Gallic sonata has an utterance of its own, formulated with well-ordered design, and factured adroitly and sensitively.

The first movement, solidly written, evidences bucolic vigor softened with pastoral content—perhaps much like the wine of Beaulne. Some exquisite harmonization and flute chromaticizing are in the slow movement. The finale romps through episodes typically grotesque in subject and rhythm.

Altogether, the Maganini opus sidesteps all claptrap and commonplaces, moves with meaning and frequently achieves distinction.

The dedication line (in French) is significant: "To Peggy, as a souvenir of our honeymoon." (Carl Fischer, Inc., New York.)

FOR VIOLIN AND PIANO

Passepied, and **Forlane,** for violin and piano; by André Campra (1660-1744); edited and arranged by Georges Dandelot.

Two *morceaux* of a series called *Oeuvres Anciennes,* all put forth by Dandelot.

Campra, one time master of music at Notre Dame (Paris) left that position and its serious requirements after he had achieved success with two operas slyly produced under the name of his brother Joseph. The composer continued his secular career successfully until the lyric stage was pre-empted by Rameau.

The Passepied and Forlane, simple in melody, dignified, and of early classical flavor, have been treated reverently by the arranger, who wisely refrains from adding any twentieth century touches. The two pieces are useful also as studies in double notes for the violin. (Editions Max Eschig, Paris.)

Books

Reviewed by R. M. Knerr

American Composers on American Music: a symposium edited by Henry Cowell.

The modernist school of composers in the United States is treated with considerable detail in this compilation of essays by various members of the younger creative group. Some of the articles are biographical and deal with their fellow workers, and others are discussions of general tendencies. The volume is introduced by an able and informative chapter by Mr. Cowell on Trends in American Music.

The section entitled Composers in Review of Other Composers includes sketches on Edgar Varèse, Roy Harris, John J. Becker, Henry Brant, Carlos Salzedo, Nicolas Slonimsky, Charles Seeger and Charles E. Ives, by Mr. Cowell; on Carl Ruggles and Ruth Crawford, by Mr. Seeger; on Adolph Weiss and Colin McPhee, by Wallingford Riegger; on Aaron Copland, by Theodore Chanler; on Mr. Cowell, Roger Sessions and Walter Piston, by Mr. Slonimsky; on Mr. Riegger by Mr. Weiss; on the Rochester Group of Composers, by Howard Hanson; on Mr. Hanson by Edward Royce, and on Carlos Chavez, by Mr. Copland. It is perhaps not to be expected that every composer will wholly agree as to what another has said of him and his work, but for the general reader there is considerable elucidation of the point of view of these moderns, even if it sounds like "paper theorizing." Only a few actual musical illustrations are included, mainly in Mr. Riegger's article.

The second part of the book is begun with an analytic study, Problems of American Composers, by Mr. Harris, who voices an understandable protest against influences that seek to throttle native expression. Shorter articles in this section, each of which has points of interest, are: The Music of Mexico, by Mr. Chavez; The Development of Cuban Music, by Alejandro Caturla; The Artistic Position of the American Composer, by Amadeo Roldan; American Tonal Speech, by Lazare Saminsky; Materials and Musical Criticism, by Mr. Riegger; An Afro-American Composer's Point of View, by William Grant Still; Oriental Influences in American Music, by Dane Rudhyar; The Relation of Jazz to American Music, by George Gershwin, "as set down by Henry Cowell"; Imitative Versus Creative Music in America, by Mr. Becker; and Music and Its Future, by Mr. Ives, a thoughtful, provocative essay. The work is completed with valuable biographical notes and lists of chief works by the various composers, and a serviceable index. This book serves as a guidebook to the "advance guard" American composers, whose names appear repeatedly on programs today, but of which the general public knows little. (Stanford University Press, California.)

Press Comments

BERYL RUBINSTEIN

Following a recent concert in Athens, Ga., by Beryl Rubinstein, director of the Cleveland Institute of Music, the Atlanta Journal carried a comprehensive review of the event. Mr. Rubinstein, who was born in Athens, was guest of honor at the State Teachers' Convention. The Journal critic wrote: "This was the pianist's first public concert to be given in his native city and a capacity audience crowded the University Chapel to hear the distinguished artist on the occasion of his first appearance here. Members of the audience recalled having heard him in concert in Atlanta some seventeen years ago, when the brilliant boy pianist from Athens astonished those who heard him. But this was the homecoming of Beryl Rubinstein, after years of success as a concert pianist in American and European centres of music; and his concert was a contribution toward the success of the annual session of the Institute, held for the benefit of music teachers of his native state. Upon his appearance on Thursday evening and after every number he was accorded a hearty ovation. The pianist began his program with the Fantasie in C minor by Mozart, which he played with meticulous regard for shading and phrasing. It was when he began Schumann's sonata in G minor, however, that he gained the entire attention of the audience and, after each movement of this great composition played in a masterly manner, the response to his playing was electric. Of the final group of compositions by Chopin, the Scherzo in B flat minor disclosed temperament, technical brilliancy, and balanced tone color. The pianist also played one of his own compositions, Whirligig, which was excellently composed in modern vein and played with freedom and facility which subordinated the technical difficulties to fantasy."

OTTO LUENING

At a recent concert in the series at De Pauw University, Greencastle, Ind., Prof. Rowland Leach played Manana, a new violin composition by Otto Luening. In commenting on the program the Greencastle Times noted: "The audience displayed much interest in Manana by Otto Luening, a little work in Spanish style containing some ingenious rhythmical complexities and genuine melodic charm. It should achieve popularity on the concert platform." Later in the season Manana was performed before the Indiana Assembly Women's Club.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

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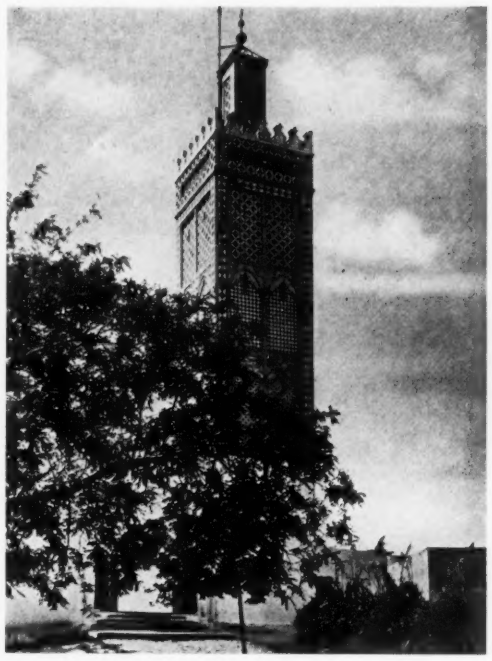
With Leonard Liebling, the Editor-in-Chief, in Mediterranean Lands



A MINARET IN TANGIERS

YE EDITOR AT TETUAN,
entirely surrounded by Arabs.

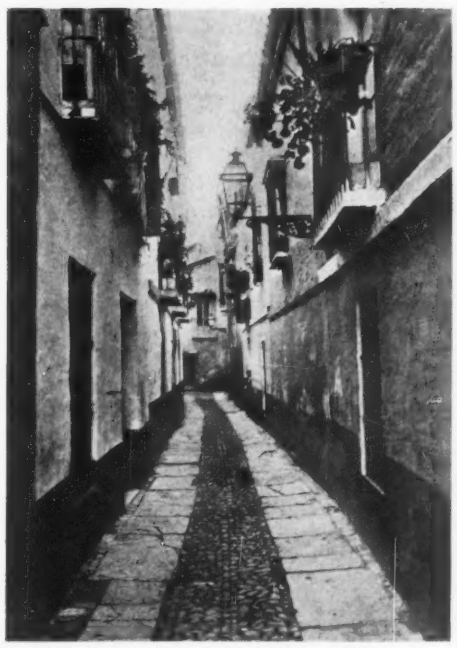
A STREET SCENE IN TETUAN

EASTERN color and picturesque backgrounds are characteristic of these scenes which are pictorial travel notes from the itinerant diary of Leonard Liebling, editor-in-chief of the Musical Courier. Mr. Liebling, who is spending the early summer in travel in Africa and Spain, contributes a weekly account of his journey in Variations. In the past three issues he has commented on his adventures in the cities illustrated by these photographs.

THE JALIFA (CALIPH)
leaving the Mosque in Tetuan.

THE GREAT CATHEDRAL AT SEVILLE

YE EDITOR AT ALGECIRAS
Gibraltar is seen faintly in the background.



THE RESTORED GHETTO IN SEVILLE

YE EDITOR SALUTING THE SPANISH FOREIGN LEGION
at Riffien, Morocco.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

CHARLOTTE GADSKI-BUSCH
Director of the Gadski Opera School in Berlin